



CHEFS
D'OEUVRE

OF THE
EXPOSITION
UNIVERSELLE
PARIS 1889

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L. EXPOSITION UNIVERSELLE DE 1889.



SIR FREDERICK LEIGHTON, PINX.

ANDROMACHE IN CAPTIVITY

1889

54

CHEFS-D'OEUVRE

DE

L'EXPOSITION UNIVERSELLE

DE

PARIS, 1889

BY

WILLIAM WALTON



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INTRODUCTION

THE EXHIBITION



GENERAL VIEW, FROM THE TROCADÉRO.



GERMAN SECTION.]

THE KINGDOMS OF NATURE. DESIGN BY KLIMT.

THE BUILDINGS OF THE EXPOSITION.



UANTI est sapere! The French, who began so many new things at the end of the last century, originated International Exhibitions, in 1798, by a circular addressed by the Minister of the Interior to the authorities of the various departments. In this he announced that the government, which was then the Directory, had formed the project of offering to the public an entirely new spectacle, that of an exposition of the products of French industry. This document bore date the 9th Fructidor of the year VI; the office of the Minister of Commerce and Industry was not yet created, and the Minister of the Interior included in his functions the departments of Arts and of Manufactures. This able official, whose name is worth perpetuating, was François de Neufchâteau; the first idea of the government was merely that of giving the people a new fete, a popular diversion, and this idea was suggested by the success of the festival organized in the course of the same year to celebrate the triumphal

entry into the capital of the various trophies of art and science sent home by the Army of Italy. But their Minister, in his circular, appealed to the nation to demonstrate by a display of the products of the various industrial arts the ability of France to maintain her high position among the civilized nations, to surpass her rivals and to vanquish her enemies. These rivals and enemies at this moment were the English; the army for the invasion of that island had already been formed and the command given to General Bonaparte, and the combat was to be waged on the fields of industry, commerce and internal development as well.

The Exposition was accordingly held on the site where all the national fetes had been celebrated since the commencement of the Revolution, the Champ de Mars. In addition to the amphitheatre which occupied the

middle of this open space a square enclosure was prepared, surrounded by arcades, under which were exposed the objects displayed by the various merchants and manufacturers. These had been exhorted to send only their best wares, and the government undertook to exercise a special surveillance over the security of both merchandise and persons during the continuance of the Exposition. A hundred and ten exhibitors were represented; a jury named by the government from among the most distinguished citizens connected with the industrial arts selected a dozen of these whose products were chosen from among the others and exposed by themselves in a building specially erected in the middle of the enclosure and called the "Temple of Industry," and the exhibitors themselves offered to their fellow-citizens as worthy of the national recognition in the succeeding fete, that of the 1st Vendémiaire. A numerous orchestra furnished each evening at the Temple of Industry a selection from the best musical composers of the period; at eight o'clock on the eve of the 1st Vendémiaire a salvo of artillery from the palace occupied by the Directory was repeated by others in the environs of Paris; an hour later, another salvo was fired and at the same moment a shower of rockets—at least six hundred—was set off from the platform of the Pont-Neuf and at this signal "great masses of fire appeared on the towers, the highest domes and the telegraphs." It was the Universal Exposition of 1889 in little!

Encouraged by the success of this first experiment the Minister of the Interior formed the plan of repeating it on a larger scale the following year, but the interval was decided to be too brief and the second Exposition was not held until 1801. The number of exhibitors this year was exactly double that of 1798; the following year the third display was organized with five hundred and forty contributors. From this date they succeeded each other at intervals of from three to seven years with constantly increasing numbers until 1849, when the eleventh was opened with over four thousand five hundred exhibitors. The first International Exhibition, as is well known, was held in London in 1851, but the French claim that the idea originated with them as early as 1834, when an enterprising citizen of Abbeyville, in an address to his fellow-townsmen, set forth the advantages of a European Exposition. The government of the Second Republic, on the occasion of the national fair of 1849, consulted the Chambers of Commerce as to the advisability of making this exhibition an international one, but the latter declined to sanction such an innovation. The first French Exposition Internationale was held in Paris in 1855; the second, in 1867, and the third in 1878. The total number of visitors to the first was five millions; to the second, ten, and to the third, sixteen. To that of 1889, the greatest of all, the increase has been so great from the very opening that during the first two weeks the number of paying entrances exceeded those of the same period in 1878 by over five hundred thousand.

The Paris Exposition of 1855 was, however, strictly speaking, the first International Exhibition of Fine Arts. The Emperor's announcement of the Exposition was dated the 8th of March, 1853; a second decree, under date of the 22d June, based on the consideration that "the means of perfecting the works of industry are closely connected with those of the Fine Arts," ordered the special organization of a section of painting, sculpture, engraving and architecture. The main exhibition was held in the Palais de l'Industrie, now devoted to the annual Salons; a special gallery was erected, avenue Montaigne, for the Fine Arts. In 1867, the Exposition was transferred to the Champ de Mars; that of 1878 annexed the Trocadéro, on the opposite side of the Seine, and that of 1889 not only includes both these localities, but also all the Esplanade des Invalides and the Quai d'Orsay, connecting the Champ de Mars with the latter—in other words all the available space not built upon in the neighborhood. Where the Exposition of 1900 will lodge itself it is difficult to state; it will



JAVANESE DANCERS AT THEIR TOILET.



DURING THE ENTR'ACTE.

probably have to move out to some of the larger sites that were suggested for the present gathering, the plain of Gravelle or the plateau of Courbevoie. It is fortunate that none of the short-sighted projects for establishing the present Exhibition in the heart of the city were adopted—in the Palais-Royal connected with the Place du Carrousel, or on the Seine, covered over, from the Jardin des Plantes to Passy.

The general plan of the present Exposition, then, differs very considerably from that of 1878, though so much of the same locality is occupied by the principal buildings. The visitor may still stand in the centre of the Trocadéro palace and look down the hill, over its tumbling cascades, across the bridge of Jena and the Seine to the main display on the Champ de Mars, but the view varies considerably from that of eleven years ago. The first object that strikes his eye naturally is the Eiffel Tower, rising exactly in the centre of his field of vision, just across the river, and under whose gigantic iron archway he will probably pass after crossing the bridge to reach the most important part of the Exposition. Indeed he will not have had to wait until this moment before seeing this monument; some of his fellow-passengers will probably have called his attention to it through the windows of his railway carriage as his train approached Paris. From any reasonably open space in the city its lofty summit may be seen. Some worthy subscriber, in an exceedingly remote department, gave himself the trouble to write to his journal, *Le Temps* or *Le Figaro*, that he had seen, the evening before on the horizon, the revolving light on the top of this beacon, and the editor, accepting his statement, computed that the space thus covered by its rays was equal to one-twelfth the entire surface of France. It may be mentioned, *en passant*, that the Tower, rather disappointing at first sight, is much more impressive at night than by day, particularly so when the slowly revolving electric light on its summit seems to roof the heavens with its immense rays, or the occasional red fires burned on all its stages at once render it incandescent from bottom to top against the black sky. From the visitor's present perch, however, in the central pavilion of the Trocadéro, it rather interferes with his view of the glittering treasures of the Champ de Mars beyond, in which he is probably more interested for the moment than in M. Eiffel's monstrosity. To the right and left of it he may see the two lofty blue porcelain domes of the palaces of the Liberal Arts and the Fine Arts, but the great gilded dome of the main building, crowned with its gigantic flying figure of France, he probably cannot see till he comes down to the level of the bridge, as in M. Lepère's sketch.

We may imagine him then, after his first survey of the wide field before him, descending the hill towards the Seine and resolutely turning his back on all this part of the Exposition, the galleries of retrospective French industrial art and of monumental sculpture, the very splendid display of horticulture, the aquarium and the exhibit of forestry, and reaching the bridge of Jena by means of one of the two light bridges or "passerelles" which carry him over the quay without disturbing the traffic underneath. He will find all these bridges, and indeed most of the main lines of communication in the Exhibition grounds, covered with neat and handsome awnings, furnishing a very acceptable defence against the noonday sun overhead or against one of the frequent thunder-storms which the iron mass of the Eiffel Tower brings to pass. On the farther side of the Seine he will see stretching to right and left of him along the quays, the various examples of dwellings of all ages, illustrating M. Garnier's very interesting History of Habitation, which he will return to later, and rising before him, of a truly surprising bigness, the immense arches of the new tower of Babel. These arches, springing from the four pillars of iron and masonry, corresponding to each of the cardinal points of the compass, "tumble home," towards each other, and carry, at a height of a hundred and eighty-five feet, the first platform of the colossus. It is here that the real size of the tower first begins to impress itself upon the mind; the smooth, unbroken curve of these gigantic supports is very imposing. The human figures on the first landing above are already reduced to children; farther out in the enclosure, if one have good eyes, he may see those in the topmost gallery as infinitesimal puppets.

Directly under the centre of this archway is an ambitious allegorical fountain group by Monsieur de Saint-Vidal, which is intended to illustrate "Night vainly endeavoring to restrain the Genius of Light, who advances, her wings displayed"—but which does not do so very clearly. For some distance around the base of the Tower are grouped a number of buildings of various kinds, that of the Manufactures of the State, of Telephones, of Gas, the Swedish and Norwegian chalets, that of the Suez-Panama Canals, the larger palace of Mexico, and those of several South American States. For all these, for the moment, the stranger has no eyes; before him stretches a green and smiling garden which in itself is one of the Chefs-d'Œuvres of this great show. In its centre rises the very large, cheerful monumental fountain group by Coutan, the sculptor, glittering white in the



ALGERIAN INTERIOR.



GALLERY OF FINE ART—CENTRAL DOME.

sunshine, and around it on three sides are long, large buildings, very rich in ornament, and containing all the treasures of the nations. The abundance and richness of the color, carving and detail of these buildings have excited much discussion; the critics are no more of one mind on the subject than the commonalty, and so distinguished an expert as the President of the Royal Academy, for instance, has averred that though much of the ornamentation was undoubtedly very fine, much of it was also what was known in his native isle as "gummy." The Parisians, however, who have never heard of this dreadful adjective, contend that for a summer festival, for a transient, holiday-making show, the riot of ingenuity, abundance and extravagance which sets forth these façades and domes is plentifully justified. Certainly, no other nation could have furnished them with such bountifulness and such general good taste;—the heavier-handed Britisher or Teuton, the more scantily experienced American, could never have invented and maintained such a fanfaronade over a surface of two hundred and eighty thousand square metres. The most profligate of all, the central pavilion and dome, needs but the tempering of a little distance to bring all its parts into harmony—from the foot of the Eiffel Tower, for instance, it becomes a handsome, metallic monument, hammered out of pale bronze and dark gold and rising richly against the long gray line of the Gallery of Machines and the sky. The long stretches of gaily striped awnings in this park flutter with banners; all the walks and most of the buildings are fringed by innumerable statues, in bronze, in marble, and in that charming creamy-white plaster, handsomer than either, which the French sculptors know so well how to handle; the green swards are broken by fringes of flowers and, in the earlier days of the Exposition, by superb and pompous masses of rhododendrons, large as a baby's head, which seemed to have been specially created for this grandiose occasion. The tourist may begin to think that his voyage from Chicago or from Peking has not been in vain.

The arrangement of the general plan of the Exposition differs entirely from that of 1878; the "table of Pythagoras" which was considered so clever at the time and by means of which the visitor, marching in one direction, traversed all the various classes and by going at right angles, the various nations. The gallery or palace of the Fine Arts, instead of being, as then, the central axis of the main building, has an edifice all to itself, on the eastern or Paris side of the garden, and an exactly similar building on the other side is devoted to what have been classified together as the Liberal Arts. These palaces, interrupted each by a transverse gallery, are continued farther back till they abut on the wings of the great main building which, extending all the way across the Champ de Mars, connects them like the toe of an immense right-angled horse-shoe, and which, with the Gallery of Machines behind it, occupies all the remainder of this enclosure. The City of Paris, instead of occupying a gallery in the middle of those of the Fine Arts, as in 1878, has two separate buildings of its own, set one on each side of the patch of greenery which lies just back of the central fountain and



JAVANESE DANCERS.

just in front of the central dome, the latter, naturally, occupying the exact middle of the toe of the horse-shoe. The general classification of the exhibits, it may be added, differs very little from that of 1878.



THE EIFFEL TOWER.

The immense Gallery of Machines, which forms, as it were, the basement or background of all this lighter and more frivolous exhibition, is one of the wonders of construction of the age. Its length is some thirteen hundred and seventy feet; the immense iron arches which, springing from the ground, carry its unbroken roof, could all but take in under their curves the Arch of Triumph.

Their opening

exceeds by more than thirty-seven metres that of the girders of the great railway station of Saint-Pancras in London, which were, up to this date, the largest ever constructed. This magnificent building is almost the only one of all those on the Champ de Mars, which is to be left standing, and it is in contemplation to preserve it for a cavalry riding-school. Notwithstanding its utilitarian character, the ubiquitous

decorator has been here also; the lower panels of the curved roof, between the gigantic ribs, are covered with painting and carving, very quiet in taste, but almost infinite in detail. The coats-of-arms of all the chief towns of the departments of France, of the principal cities of the French colonies and of the capitals of foreign countries are represented, with appropriate surroundings of their products, characteristics, emblems, attributes, etc., etc. The two great gable-ends are also embellished; the western one with an immense window representing the battle of Bouvines, and

the eastern one by another which carries in an arch more emblazonments, those of the principal countries which have contributed to the Exposition. The main entrance to the gallery, which is in this end, is flanked on each side by gigantic groups representing respectively "Steam" and "Electricity," executed in plaster

by the sculptors Chapu and Barrias, seven metres in height and of a disquieting vivacity considering their bigness.

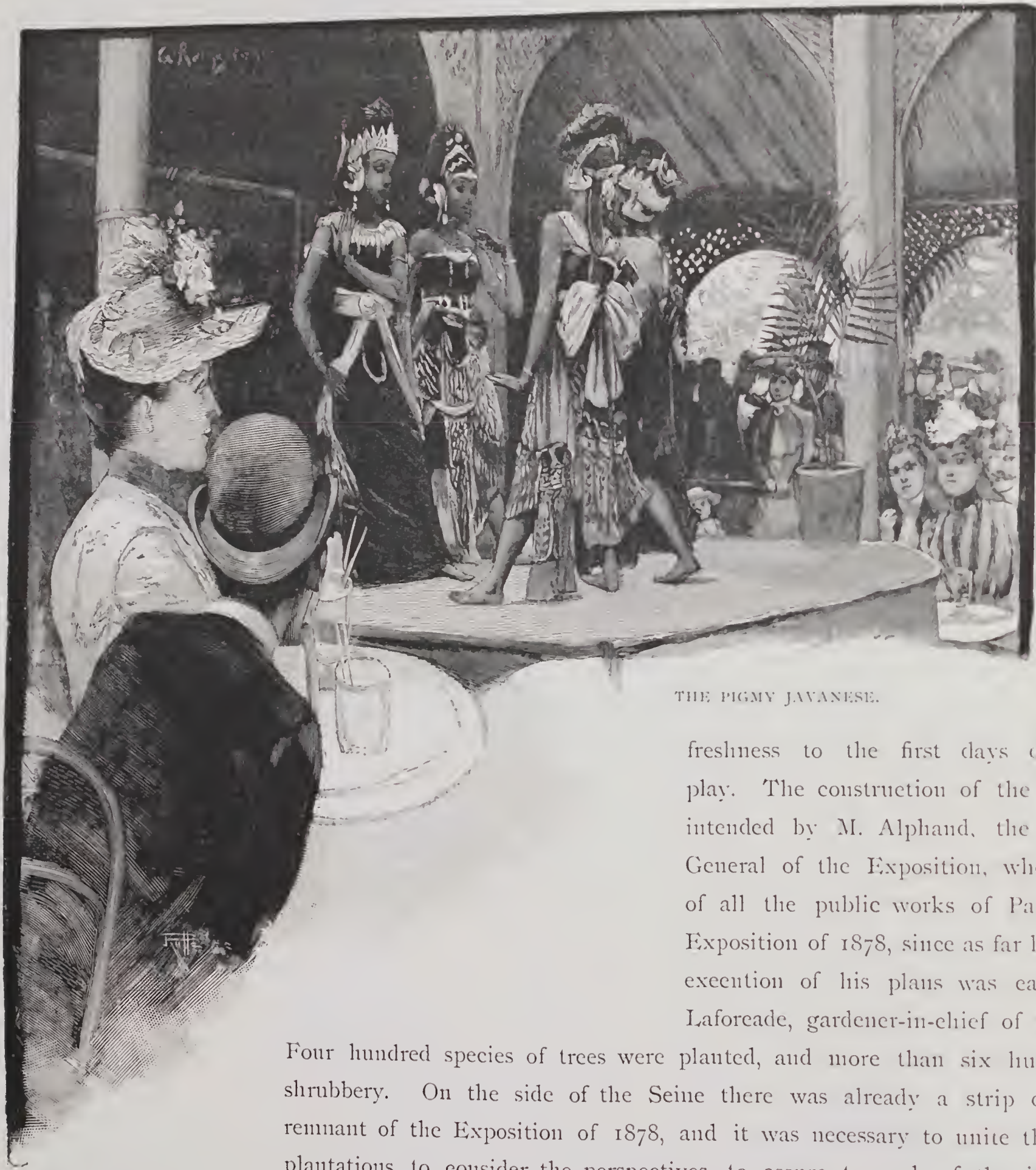
Along the quays bordering the Seine, above and below the bridge of Jena, are a great number of minor exhibitions in addition to those of the History of Habitation. Some of the largest and handsomest of these buildings are erected on the edge of the water: their lower floors were completely submerged during the rise of the river in March of this year. The passengers on the rapid little steamers which run up and down the Seine view with approbation these graceful façades in the pale tints of the stucco, rising like the palaces of another and very new Venice. The first of the largest of these is the circular edifice of the Panorama of the Compagnie Transatlantique, with its outer walls covered with a series of immense maps, and there are also the buildings of the Exposition Fluviale et Maritime, of Petroleum, of Alimentary Products, of Agricultural Products, Machinery, etc., the Spanish pavilion, etc. One of the features of the exhibit of Produits Alimentaires is an immense tun—much larger than that of Heidelberg or any other known—sent by an enterprising firm of champagne makers, and with its two vast ends covered with elaborate and appropriate carvings. It is related that it was only brought to its destination with infinite trouble; a dozen oxen were required to draw it; on two or three occasions the roadbed gave way under it, and it was necessary to demolish the gateway of the octroi before it could enter Paris.

The Esplanade des Invalides, between the famous gilded dome and the river, is occupied by one of the most varied and picturesque portions of the Exposition, the various colonial exhibitions and those of the Ministers of War, of Public Instruction, etc., that of Hygeia, of Social Economy and the various French colonial displays. The building of the Minister of War is a handsome white edifice decorated with trophies and statues and its entrance defended by a small but effective donjon with a moat and portcullis of the most approved ante-gunpowder pattern. There are also very neat little palaces representing respectively Algeria and Tunis and surrounded by appropriate koubas, minarets, terraces and domes forming a North African town in miniature. The Colonial department includes Cochin-Chinese, Senegalese, Annamite, New Caledonian, Pahouin, Gaboonese and Javanese villages, inhabitants and all! Very great pains and expense have been taken to make this ethnographical display complete and authentic, and the delighted Parisian, who hates to travel and who loves to see strange peoples, wanders at will through a bewildering variety of architecture and a very considerable variety of costumes and types. He can even penetrate into a Tunisian café, be served with little cups of black coffee by red-fezzed attendants and see the veritable dances of the East performed before his eyes by black-haired houris specially imported for the purpose. The Javanese dancers are still more curious and much handsomer; and on the western side of the Champ de Mars is the famous "Street of Cairo," said to be a faithful reproduction, in which there are more dances in cafés, white donkeys in the streets and real Egyptian donkey-boys!

The central garden of the Exposition is not one of the least surprising features of the great show, and, strange as it may seem, is one that is probably the most enjoyed. Fine arts, machinery, chemical products and textile fabrics each appeal only to a certain limited portion of mankind; the pleasure of green swards, flowers, trees, sunshine, a fountain playing and a military band discoursing, are appreciated by all the world. The most zealous of specialists comes out from his particular gallery or section, after three or four hours' close attention, fatigued in all his members at once; it is with the most genuine experience of relief that he selects one of the innumerable two-sous chairs which the thoughtfulness, or canniness, of the Administration has provided, and rests his soul by the contemplation of this smiling face of artificial Nature. The mere being out-of-doors in summer is always pleasant in Paris; the stranger falls into the habit as naturally as the native. The crowd that fills these walks and occupies the aforesaid chairs or the more economical benches visibly expands in enjoyment; there is a pervasive sense of festival in the atmosphere, which M. Lepère's spirited drawings cleverly suggest, but which has to be experienced to be truly appreciated. The sapient visitor devotes his morning to his specialty in some of the innumerable galleries, at noon he takes his déjeuner comfortably in one of the numerous restaurants, of many nationalities, which occupy the long porches, fronting on the garden, of the two lateral palaces, and after coffee transfers himself and his tobacco to a shaded seat in the open. The most exacting conscience, the liveliest anxiety, folds itself up under these circumstances and goes to sleep like an infant.

It was not without a due taking of things in season that all these trees, some of them a yard in diameter and fifty years old, were brought to their present state of luxurious growth in what was formerly the sandy

waste of the Champ de Mars. As soon as the general plan of the Exposition was resolved upon, in August, 1887, the soil was prepared and the shrubbery transplanted; the green swards were provided later and the flowers brought at the last moment to add their



THE PIGMY JAVANESE.

freshness to the first days of the great display. The construction of the parks was superintended by M. Alphand, the veteran Director General of the Exposition, who has had charge of all the public works of Paris, including the Exposition of 1878, since as far back as 1854. The execution of his plans was carried out by M. Laforeade, gardener-in-chief of the city of Paris.

Four hundred species of trees were planted, and more than six hundred varieties of shrubbery. On the side of the Seine there was already a strip of park, the last remnant of the Exposition of 1878, and it was necessary to unite this with the new plantations, to consider the perspectives, to assure to each of the innumerable small buildings facility of access, to supplement their architecture by the foliage, to surround the foreign pavilions with the trees and shrubbery appropriate to each. More than this, a serious effort was made to furnish each of M. Garnier's examples of historic habitations with the plants that pertained to it. Around the lacustrine village, for example, are aquatic plants; around the Persian palace, almond trees, jasmines and poppies; the Phœnician, Assyrian and Hebrew dwellings have judas trees, cedars of Lebanon, willows of Babylon, Damascus roses, hollyhocks, and those white hibiscus spotted with brown. For the Japanese are Japanese willows, chrysanthemums and catalpas; for the Chinese, alanthus and bamboo. Around the Hindoo are figs, canes and the castor-oil plant. And, moreover, over on the Trocadéro hill was opened a bewildering horticultural exhibit, including a more complete collection of the flowers of Japan than was ever seen before. At nightfall the illumination of all these buildings and gardens transforms the entire Exposition, if not into the much-quoted "fairy-land," at least into something rather superior to that version of it to which we are accustomed in the metropolitan theatres. The long lines of the architecture of the Trocadéro and the Eiffel Tower are defined by the closely-strung beads of yellow gas-lights; the Pavillon du Gaz is ablaze from top to bottom; the great central dome, at the other end of the garden, with its mass faintly lit from inside with red light, is girdled and festooned and crowned with a great crown, all of the same yellow light, which burns opaque in contrast with the brilliant white points

of electric light shining like diamonds. The long rays from the beacon on top of the Eiffel Tower are turned on the great gilded figure of France on top of this dome, and seem to flatten it into silver against the dark bluish sky. The numerous jets of water from the large central fountain, cunningly supplied with colored electric lights from underneath, spout alternately far more brilliant colors than the rainbow's, and an entirely new sheaf of water, reserved for these nocturnal displays, lifts very high in the air a constantly changing fountain of incandescence. All the long lines of the grass-plots are defined with rows of little bulbs of light; the statues gleam mysteriously thus lit from underneath, and the shrubbery takes on new forms and masses and falls into menacing shadows. It is the triumph of Science, made to furnish unwillingly food for the Imagination.



INDOUBTEDLY, however, it is the architects and the engineers who have carried off the principal honors of the Exposition, and thus avenged themselves for the indifference and ignorance with which their works are generally received by the crowd of sightseers. "Peuh! what is an architect, anyhow?" asks a scoffing Parisian, "a Monsieur who piles stones one on another, sticking them together with plaster, and who gets himself an easy income by making an estimate of 2178 francs mount up to 300,000 francs and some centimes?" But in view of the general, all-round success of the Exposition buildings—deducting, of course, the inevitable errors and backslidings of all human enterprises—the French are rather of the opinion that the year 1889 is to mark a new departure in modern architecture; that the old, conventional, "Academical" falling back upon the formulas and methods of the past is to be abandoned. In its stead is to

be a new art, adapted to the climate, the circumstances of modern civilization, and making use freely of all the means which modern science and the development of modern industries are to offer it. It was upon this principle that the architects of the most important buildings of the Champ de Mars, MM. Dutert, Bouvard and Formigé, proceeded and, though they have been accused, M. Formigé especially, of occasionally falling back upon the *demodées* formulas of their early education, their general success in erecting both handsome and appropriate buildings was such as to be appreciated by even the untechnical populace.

The two lateral palaces of the Beaux-Arts and of the Arts Libéraux, one along the avenue de Labourdonnais and the other parallel to the avenue de Suffren, similar in external appearance, are the work of M. Formigé. The two large central domes of these buildings, sixty metres in height each and covered with enamelled tiles, white, turquoise blue, yellow and gold, rest on circular attic walls of brick, buttressed with consoles crowned with vases of enamelled terra-cotta three metres in height, and between each console an *œil-de-bœuf*. The grand entrances, opening immediately under these domes, include three arcades, with round arches on the sides towards the gardens and elliptic arches on the exterior. The archivolts and pilasters of these arcades are richly ornamented with arabesques and trophies in terra-cotta and tiling; the attic which surmounts them is pierced with three niches each in which are seated statues personifying the fine arts and the liberal arts, and between the niches is a grand frieze in terra-cotta. The bricks of which the lateral walls are built are of handsome pinkish-yellowish grays, and the iron pillars, which separate the large window openings, are generally of a very good greenish-blue, panelled with



EGYPTIAN DONKEY BOY.



BRIDGE OF JENA AND THE TROCADÉRO.

yellowish terra-cotta. These pillars carry at the top large coats-of-arms in enamel of the different nations exhibiting, and are crowned with metal work which supports masts bearing alternately the banners of France and of other nations.

The line of the flooring of the second story is indicated by a sculptured balustrade; along the top of the wall runs a handsome frieze under the cornice and, over this, another balustrade. The frieze has a gold ground and the ornaments upon it are of a good old ivory color. These are little boys, in very high relief, supporting long panels inscribed with various geographical names and ornamented above and below with scrolls and wreaths in polychrome. Both these buildings terminate at the ends towards the Seine in pavilions surmounted by smaller domes of the same color as the central ones, but rising from square bases.

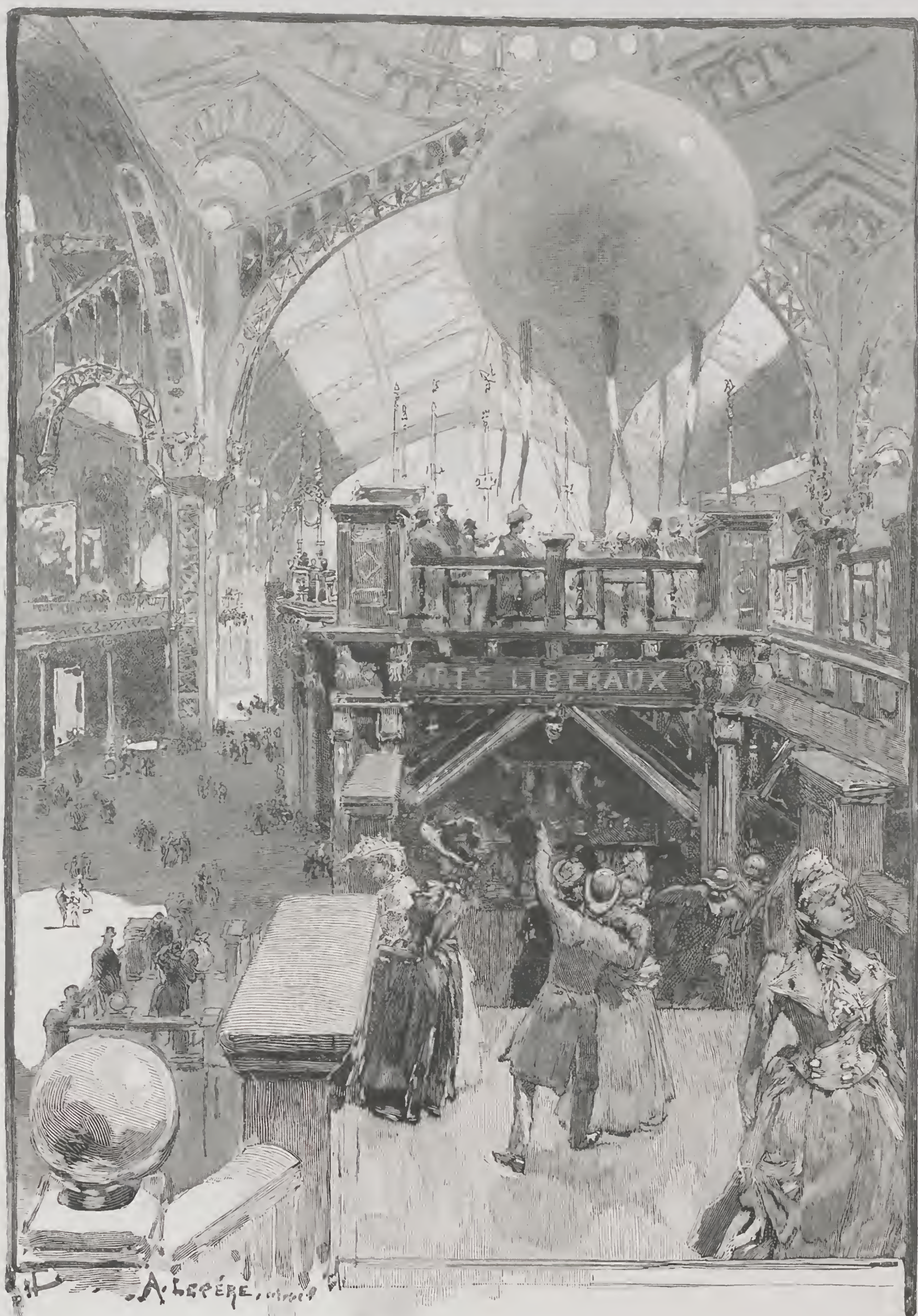
The criticisms which have been levelled at M. Formigé's handsome edifices may be summed up as the absence of visible connection between the bases of the central domes and the roofs of the galleries, the monotonous repetition of the initials "R. F." around these domes—and, indeed, the monotony of the interminable letterings along the frieze of the walls, the inadequacy of the vases around the base of the cupolas and the singular oversight by which he neglected to provide wall space for hanging the pictures, so that the windows of the Palais des Beaux-Arts had all to be boarded up after they were completed. These closures were covered with a warm dull red which, from the outside, harmonized very well with the color of the walls. Some fault was also found with his arrangement of the central stairways which occupied space that might otherwise have been spared for the over-crowded galleries.

M. Formigé also constructed the transverse galleries, Rapp and Desaix, which united the two palaces of the fine arts and of the liberal arts to that of the general exposition. The latter was the work of the architect Bouvard, and was constructed, like most of the buildings, of iron. It consisted of a great number of galleries—covering a space of 105,878 square metres—some of them, for exposition, very simple and others, for circulation, somewhat larger. In the centre of the front of this building rises the great central dome, fifty-five metres in height in the interior and thirty in diameter, and, with the pavilion which supports it, one of the most criticised of the architectural features of the whole show. Certainly, from any near point of view the prodigality of ornament with which it is covered has an uneasy effect. The lofty grand entrance, all in glass, is topped with a flat arch under a gable, half-way up it carries a metal balcony, and in the centre of the arch is an immense rayed clock—for a long time the only public timepiece in the Exposition till the clamor of the Parisian journals induced the administration to set up some others. Around this portal runs an extravagant series of ornaments in metal and in terra-cotta, scrolls, wreaths, medallions, panels, heads of men and animals; under the gable is a still larger band of escutcheons bearing various coats-of-arms in color, flanked at the angles by two colossal figures and meeting in the centre two more who serve as supporters for a shield bearing the initials of the Republic. The two great pylons which frame this ornate portal are richly ornamented themselves, bear at the top immense female heads and have at their bases colossal groups of "Commerce" and "Industry."

The base of the dome is strengthened by great metal buttresses which support winged beasts bearing again



GALLERY OF FINE ART—CENTRAL ROTUNDA.



10
DOME OF THE PALACE OF LIBERAL ARTS—INTERIOR.

the escutcheons of the Republic; around the top of the dome runs a heavy ornament of garlanded fruits and flowers alternating with colossal heads of lions and griffins, and the immense crown which surmounts it supports M. Delaplanche's "France distributing Crowns," of repoussé zinc, nine metres tall. The base of this statue is just at the height of the top of the towers of Notre Dame.

Around the interior of this pavilion runs, at the height of ten metres, a circular gallery, access to which is had by four stairways placed in the angles of the building. From the height of the first platform the pillars are united by frontons bearing sculptured figures and painted panels typifying water, air, steam and electricity, and above is a large decorative frieze consisting of twelve panels, six metres in height, painted by MM. Lavastre and Carpezan, representing France convoking the nations of the earth to the great Exposition. Above the frieze are

four allegorical groups in sculpture, Europe, Asia, Africa and America, and the decoration is completed by panels painted with the products of these quarters of the globe. From the great gilded interior of the dome falls a flood of mellow light that is only chilled on the much-besprinkled floor far below.

In interior galleries, reached by the stairways at the angles, were placed the exhibits of tapestries of the Gobelins and of Beauvais, and on the ground floor, to right and left of the principal entrance, were the two large pieces, from the paintings of Ehrmann and Mazerolle, "The Letters, the Sciences and the Arts of Antiquity," and "La Filleule des Fées." The latter artist died during the progress of the exhibition and the administration of the Gobelins placed a yellow wreath of immortelles bearing his name at the foot of his tapestry. Behind the Ehrmann, on the eastern side, was the gallery of the Sèvres display.

From under the central dome opened the great gallery of the thirty metres, so called from its width, which traversed the French section and conducted directly to the Machinery Hall. The centre of this gallery was occupied by various important special exhibits, an archway and a fountain in enamel and mosaic, a gilded organ, the imposing display of the bronze founders, Thiébaud frères, dominated by a colossal equestrian statue of Etienne Marcel, rough cast, the beautiful little pavilion of M. Emile Gallé, of Nancy, woodwork, glassware and ceramics, a sumptuous exhibit of Lyons silks, the "Palace of Copper," erected by the Société des Métanx, and the immense and unworthy fountain group of Bartholdi. To right and left of this latter handsome winding stairways led up to a gallery in the great Hall of Machines, on a level with the huge travelling bridge in which the enterprising visitor could traverse slowly the entire length of the gigantic nave.

Returning towards the river front of the Exposition the first section to visit on issuing from the entrance under the central dome was the special exhibition of the city of Paris contained in two handsome little buildings. One of these was devoted to the service of the Direction of Public Works and the other to those of the city



HINDOO PALACE.



THE EGYPTIAN CAFÉ.

administration, such as primary education, municipal and departmental affairs, public assistance, the fire department, etc. In the first were included the municipal exhibition of fine arts, the originals of the principal works of sculpture commissioned or acquired by the city since 1878, and sketches and photographs of the paintings which decorate the *salle des Fêtes* or the *salles de mariages* of the new city halls of the *arrondissements*. There were also several of these paintings themselves, some of them admirable examples of mural decoration, and of two or three of the best we hope to give in this work colored reproductions. This section also included the engravings ordered by the city, some of the latest medals and the list of the statues of the new *Hôtel de Ville*. The statues were placed around the exteriors of the buildings, and were among the most interesting examples in the sculpture of the Exposition. The scientific and technical exhibit, in the other department, included a curiously varied and interesting collection of dissimilar objects, models showing the construction of buildings and sewers, models of healthful and unhealthful houses, fire apparatus, school furniture, statistical maps of the city, photographs of the hands of clerks, tradesmen and workpeople, with elaborate indications of the effect of the respective occupation on each, etc., etc., etc., and, finally, a very complete and beautiful model of the city on the scale of one ten-thousandth.

In front of these buildings, at the head of the basin of the luminous fountains, was the fountain group of the sculptor Contan, the largest and, on the whole, one of the most successful pieces of decoration in the whole Exposition. The author of this very important work had previously distinguished himself, he having been awarded the grand prize of 40,000 francs for the project of the monument to be erected at Versailles in commemoration of the first constituent assembly, of 1791; he was *Prix de Rome* in 1872, and given the red ribbon of the Legion of Honor in 1885. In the Luxembourg he has a marble statue of "Eros," the size of life; he executed a "Saint Christopher" for the cathedral of Notre Dame, an "Armed Peace" for the square of the avenue Trudaine, a "Woman carrying Bread" for the square Saint-Jacques, etc. Born in Paris, he was a pupil of M. Cavelier. At the distribution of awards of the Exposition M. Contan was awarded a gold medal.

The official title of his fountain was, "The City of Paris, on her barge, environed by Science, Industry,

Agriculture and Art, enlightens the world with her flambeau," and this somewhat ambitious allegory was much better carried out than allegories usually are. In the upper basin, from which the water fell in a miniature cataract into the long, lower one, was placed still another basin, dominating all, and just large enough to hold comfortably the embarkation of the city of Paris. This vessel was a handsome, high-pooped barge, sufficiently



THE STREET OF CAIRO.

practicable, terminating at the prow in the threatening head of a ram and with the Gallic cock, very spirited and very large, crowing lustily on the front. In the centre of the deck was a circular pedestal, handsomely decorated with garlands and lions' heads, and on this was erected a typical anvil, its lower outlines neatly dissembled with wreaths of immortelles. On the anvil, but comfortably provided with plenty of drapery and with a fine pair of uplifted wings, was seated the youthful figure of the city, holding her fasces, lifting high in the air her torch and

with a very cheerful and vivacious expression. On each side of her throne, on the deck, were two figures pressing forward and looking up to her,—on the right, Mercury, for commerce or industry, and a female figure for science, on the left, agriculture and art. In front of them were two reclining figures blowing long-stemmed trumpets, and four little naked boys sat on the gunwales and rested on cornucopias from which the water gushed into the basin. At the tiller of this vessel was a very handsome young woman, wearing the Phrygian cap, typifying either the Republic or the Genius of France, and looking up to the central figure while she steered with hands and knee. To the right and left the necessary evil influences had been spilled over the side of the vessel ignominiously,—on the starboard, a female figure for Routine and on the port side a goat-eared male for Ignorance.

All these figures were at least twice the size of life and executed in that ingenious combination of plaster-of-Paris stiffened with jute or some other fibrous material which enables it to resist the weather for at least six months and which the French sculptors call *staff*. For mellowness of texture and color no better substance could be desired, and it was used all over the Exposition grounds for all sorts of relief decorations. In the outer basin, surrounding the central group, were placed heroic bronze figures of naiads and boys mounted on conventional wide-mouthed dolphins which spouted streams of water, and on pedestals around the low parapet of this outer basin were erected handsome seated female figures, typifying Truth, Prosperity and other desirable properties, and who furnished from the urns at their feet fresh jets of water. In the lower basin, in the centre of the cataract and looking back over her shoulder somewhat apprehensively at the oncoming navigation above her, was a nude figure of the river Seine, seated on some rock work and holding a long oar. In the long rectangular basin in front of her were placed at intervals ornamental groups of reeds in metal from which the fountains spouted.

The spirit, cheerfulness and good decoration of the whole of this monument were something quite extraordinary. The entire group seemed alive and truly going forward in the way of progress and prosperity. The modelling of the figures was broad but very sapient; the variety and vivacity of their poses was never permitted to interfere with the general sense of harmony and decoration, and the disposition of the ornament and the accessories, though rich and abundant, was never superabundant.



ROUMANIAN CAFÉ GIRL.

TERRACE BEFORE THE PALACE OF THE
LIBERAL ARTS.

BEFORE leaving definitely the important buildings of the Champ de Mars it may be interesting to note the measures proposed to be taken with reference to their future preservation. The Municipal Council of Paris,

on the 30th of December, 1889, on the recommendation of M. Arsène Lopin, voted for the maintenance of most of these edifices, the park, the terraces and the fountains, and the government submitted to the Chambers, on the 30th of January, 1890, a law providing for this purpose and for the consequent alienation of the Champ de Mars from its former use as a ground for military manœuvres. By this law, the gallery of machinery, the central gallery of thirty metres and the great central dome are to become the property of the state; the city of Paris is to take the two palaces of the Beaux-Arts and of the Arts Libéraux, the galleries Rapp and Desaix and the central garden with the luminous fountains. In return for the parade-ground thus given up, the state will procure for the Minister of War one hundred and thirty-six acres of ground at Issy and twelve acres at Vincennes for the installation of new cavalry quarters. The land on which the Exposition buildings stand is valued at eleven millions of francs, the adaptation of the buildings and of the park and gardens is estimated at three millions more, and of these fourteen, eight will be furnished by the balance from the Exposition funds and four by the city, so that the Chambers will only be asked to vote two million francs.

On the 26th of February, 1890, the new Société Nationale des Beaux-Arts, formed by the artists who have seceded, under the lead of Meissonier, from the old Salon organization, took official possession of the Palais des Beaux-Arts in which they are to hold their first annual exhibition. To provide a commodious entrance to this new Salon, M. Alphand, the director-general of the Universal Exposition, proposes to transform the Gallery Rapp into a grand winter garden, in which is to be installed a restaurant.

The "rue du Caire," the street of Cairo, already referred to, on the western side of the general exhibition building, was one of the most popular and famous features of the great Exposition. Very considerable pains were taken by M. le baron Delort de Gléon and M. Gillet, architect, to make their copy of an Egyptian street as



THE LUMINOUS FOUNTAINS.



GREEK HOUSE.

faithful as possible, and to secure genuine natives and native ways to give the exact local color. Unfortunately, they were not able to extend this guarantee of authenticity to all of the minor wares offered for sale in these bazaars. The street itself was long, narrow, irregular and sufficiently muddy in wet weather, the buildings were as much as possible fac-similes of Cairene ones, and many of their materials, as the intricate wooden lattice-work of the upper windows, were brought directly from that city, from an old quarter which had been demolished to make room for new streets. Opposite the Moorish café, with its music and dancers, was the station of the donkeys and their blue cotton gowned attendants; farther on was a school with wide recessed bays, the façade of a mosque striped with horizontal bands of red and white simulating layers of stone-work, and a slender white minaret, said to be a faithful copy, less a story, of that of Caid-Bey, a *chef-d'œuvre* of the fifteenth century, famous for the richness of its detail. The tiled inscription over one of the doors of this minaret came from a cylinder of one of the cupolas of the original building. If the street had been somewhat narrower, so as to shut out all view of the Exposition buildings and to show less sky at top, the counterfeit would have been quite perfect. There were about forty small window shops; there were Persians, Armenians, Syrians, Jews from Jerusalem and Constantinople and plenty of Arabs; the din of the music was heard continually. The throng of European visitors was sometimes too great for exact proportion, even for a street in Cairo, and there was so much buying of articles of dubious value that the authorities were forced to interfere repeatedly, especially towards the end of the Exposition, and in some cases to close up the shops of the offenders. For, sad as it may seem, a great deal of Oriental merchandise is not Oriental at all—"all the Algeria of Fromentin—except the sky and not excepting the turbans and tarbouch, all the Morocco of Delacroix excepting the people, was made in Paris proper." Some of the condiments offered, however, seemed to be genuine; the minute portions of black coffee served in the cafés were very like the Eastern article and were very good; the *hallouah* and the *baklouah* were less inviting and much less well patronized. The first is said to be made of seramum seeds crushed in sugar, and the second of almond paste fried in oil. A great variety of sirops and other beverages, of various bright colors and various degrees of deadliness, were offered for sale all over the Exposition grounds and freely partaken of by the thirsty Parisian crowd,—which always manifests a weird taste for certain chemical-looking preparations.

In the rue du Caire and the Esplanade des Invalides there were no less than seven concerts—Egyptian, Moorish, Algerian or Tunisian—open to the public, all more or less alike and all well patronized. The orchestration in all these resorts was of the peculiarly barbaric Eastern kind, so trying to Western ears, and in them all might be seen with variations the famous "Danse du Ventre," the stomach dance—very well named. The dancers, male and female, were generally seated in a row on a low platform which faced the audience, with the musicians either behind them or at the sides. In the Moorish café on the Esplanade there were many more of these dancers, Jewish and Mussulman, than in the principal one of the rue du Caire, but the latter was rather

more select and agreeable. A tall, smooth-faced young Turk, of a good *café-au-lait* complexion, stood at the door of the latter pavilion and solicited custom in fair French; an elderly attendant in white, with thin black arms, served the little cups of black coffee within. The audience were seated on commonplace European chairs, but on the dais all was pure Orient. The performances were repeated at short intervals throughout the day, the dancers succeeding each other; if the visitor happened to arrive in one of these intervals he was promptly served with coffee and amused himself while waiting by staring at his entertainers. Probably one of the latter rolled himself, or herself, a cigarette and proceeded to smoke it with an impassive countenance; presently the musicians commenced to shrill and to drum, and one of the dervishes gravely rose, stepped out of his slippers and came to the front of the stage. He wore a long white cotton or muslin skirt, very full, tight white pantaloons and a red fez. Making a pivot of one of his bare feet he proceeded to turn himself around it to an incredible degree, and by rapidly repeating this movement he continued to spin round and round, always in the same direction, till his skirts stood out horizontally and the dazed spectator grew giddy watching him. Finally he ran down, like a top, resumed his slippers and his seat, without any heightening of his complexion and his place was taken by one of the female performers, generally, in the café in the rue du Caire, by the younger and better looking one. Her successor was a plump, middle-aged woman, who was the most expert of all the dancers "du ventre" of the Exposition, and whose ability to agitate certain portions of her body was truly surprising. Beginning with her head and neck, and always keeping some kind of time with the music, she slid them round and round an invisible circular turn-table at the bottom of the neck; then with her breasts, agitating first one, then the other, then both together under her loose jacket, then the motion descended to her abdomen, which took on a very remarkable capacity for independent action, and finally to her hips. It was not surprising that one of these performers at the Exposition was carried off to the hospitals during the summer, very sick with peritonitis. The plump and matronly dancer of the rue du Caire came from Esneh, famous for its almehs and where Flaubert, the novelist, met that Ruchouk-Hanem who produced so profound an impression upon him. As a spectacle, this performance was interesting, at least for the first time, but the æsthetic element was quite wanting, and even the costumes of the dancers, especially when there were many of them together, were apt to run into crude and discordant colors and to a general baggiess of aspect which the skilful painters of Oriental themes, like Gérôme, have had much pains to correct.

There were certain variations to these dances in some of the cafés. In one of them a young almeh of Tangiers, Mlle. Zahra, executed a sword-dance, placing against her throat or her chest the points of two yataghans and making, thus endangered, the most perilous leaps and steps; then she made the weapons twirl round her head in the most rapid *moulinets*. In the Algerian concert there was a Mlle. Torkia who rivalled her in this exercise; in another place the Druses of Mount Lebanon delivered some apparently terrible sabre combats. And there were also some members of the Algerian tribe of Aissaouas, who furnished some unpleasant feats of apparent self-torture in imitation of their religious ceremonies.

AMONG the most picturesque and satisfactory of the various national restaurants was that of Roumania, established at the entrance of the rue du Caire in a very decorative little chalet, a large part of it an open gallery, said to be an exact reproduction of a country-house of that principality, with its gable, its tower and its high roof. In the interior was a platform, reached by several steps, generally reserved for particular guests, and with the kitchen backing up against it in a corner. The orchestra—which played from morning to night, and, after the Exposition closed, transported itself to a restaurant in the avenue de l'Opéra—was led by a chief who, however, did not concern himself to beat time, but fiddled assiduously, generally standing. The costume was asserted to be that of the Roumanian peasant, white linen, embroidered on the border with red, large sleeves to the jackets and very European-looking shirts. The string instruments were bass-viol, violin, zither and mandolin, and there was a sort of Pan's pipe, called *nae*, performed upon by an artist who precipitated himself from one mouthpiece to another with singular contortions of visage. Much of the music was a sort of languorous waltz, and the musicians were dark, black-haired men who might be accepted as Bashi-Bazouks or gipsies. The young girls who presided at a sort of high bar and sold native prune brandy—said to be very drinkable—were, however, much prettier to see, and one of them, in particular, was famed as far as the Invalides for her beauty. Their white costumes,

covered with embroidery, set them off to the utmost advantage, and one of the chroniclers of the Exposition relates that "one of our most distinguished men in the political world became so enthusiastic the other day as to take in his arms and embrace cordially, *coram populo*, one of these Hebes. But what would you have: man is so weak! . . ."

In addition to the *tsnica*, or prune brandy, there was a wine much like muscatel called *tarnoiasa*, and for viands, a tartish soup, *borsch*, much in favor with the Russians, *fleica*, or native beefsteaks, *frigarins*, or fillets of beef grilled on a spit, etc. The majority of the guests, however, wisely confined themselves to better-known French dishes, which were very well served but sufficiently high-priced.

M. GARNIER'S "History of Human Habitation," illustrated by forty-four models representing the dwellings of all ages, stretched along the quai d'Orsay and the quai de Grenelle, on each side of the bridge of Jena, and afforded much amusement to the savants. The unarchitectural public, trusting the high authority of the builder of the Grand Opera House, accepted these handsome and interesting little constructions as veritable pages



BYZANTINE BUILDING.

of history, and were much shocked to learn later that the architecture was arbitrary, and the archæology all wrong. Yet this was understood to be the opinion of the authorities, and the comic artists even took hold of the proposition and amused themselves by figuring M. Garnier procuring his knowledge by various impossible but picturesque methods. Great things were promised of this series of buildings before the Exposition opened—and the conception was certainly one of the cleverest that this great opportunity brought to light—but it was probably found impossible to carry it out in a completely satisfactory manner. It was announced, for instance, that the various dwellings would be occupied by inhabitants in the appropriate costumes and appearances, and engaged in the appropriate domestic occupations, but this was, naturally, only done in a very incomplete fashion. The few natives that were to be found in their respective mansions were much more interested in selling their wares—generally frankly Parisian—than in keeping up any proper histrionic conception.

M. Garnier's arrangement of his forty-four buildings was even objected to as being unnecessarily confusing. His series began, rightly enough, on the eastern side of the bridge with the primitive habitations of the pre-historic man, the Troglodytes, consisting merely of a rough cavern partly hollowed in an immense piece of artificial rock-work and with a few branches of trees piled up around the opening to keep off the wind. To these

succeeded the slightly more advanced caverns and grottoes of the Age of Stone and the Lacustrian houses built on piles in an artificial piece of water. In the second section, divided into three classes, he placed first the habitations of "the primitive civilizations," Egyptian, Assyrian, Phœnician, those of the Israelites, those of the Pelasgi and those of the Etruscans; then followed those marked by the Aryan influences, the Hindu, the Persian, the German, the Gauls, the Greeks and the Romans, and, finally, those of the period which followed the invasions of the barbarians, the buildings of the Huns, the Gallo-Roman, the Scandinavian, the Renaissance, the Byzantine, the Slave, the Arab, the Soudanese. As will be seen, if the chronology is kept, the history and the geography are somewhat confused.

The architecture of the third section M. Garnier lumped together under the general title of "Isolated Civilizations." This included those races, barbarous or civilized, which "have rested isolated from the rest of the world, and have not participated in the general advance of humanity,"—the yellow race, including the Chinese and Japanese, the negro and the native tribes of the American continent.

All these very varied edifices were given with the same assurance, whether it was those of the Greeks and Romans, of which our knowledge is full and complete, or those of the earlier civilizations of which it is exceedingly fragmentary. The small size of all the buildings, moreover, contributed greatly to raise doubts in the minds of the visitors as to the exactness of the fac-simile. The Egyptian palace was decorated with very fair imitations of the bright colored mural paintings which the monuments show us, and in the earlier days of the Exposition the artists, in conventional blue blouses, might be seen reproducing the work of their dead and gone fellow-craftsmen of the times of the Pharaohs. The Assyrian palace, according to M. Garnier, consisted of two white square towers, one considerably larger than the other and connected by a very small wing: the Phœnician was a light but lofty wooden structure, rising on a basement of stone pierced with narrow openings, the upper portion painted in lively colors, and furnished with large window openings protected by blinds. To this it was objected that the recent discoveries on the site of Nineveh and elsewhere seemed to demonstrate that in these warm countries the buildings were always low, dark and constructed with very thick walls. To keep out the heat, the light was also excluded. At Nineveh the walls were seven and eight yards thick and, according to M. Perrot, an authority, there have never been found any traces of a stairway leading to an upper story. M. Garnier would probably reply that these buildings were mostly constructed of brick and that all traces of the stairways and the upper stories would naturally disappear in the course of the centuries. It was also maintained by the critics that the winged globe which this restorer had put upon the front of the Assyrian building properly belonged to the Egyptians, who had invented it, and that, *per contra*, he had taken from the Assyrians the cupola—to which they were entitled as having given it its first form—and bestowed it upon the Persians, who had only borrowed it from their neighbors.

In the Egyptian building were installed, a portion of the time, two natives, from the Upper Nile, who offered for sale objects said to have been found during the excavations made for the Boulak Museum. The Hebrew



EGYPTIAN DWELLING.



ANCIENT TOWER.

dwelling was distinguished by its doorway in the shape of a triangle with the top cut off, supposed to be a reminiscence of the sojourn in Egypt; the Pelasgian was simple and the Etruscan handsome, supported on three columns and having a roof somewhat like a wide basket turned upside down. The Hindu palace, as shown in our cut, consisted of two towers of three stories each, some sixty feet high, and with so small a proportion of façade between them that they were compared to an immense opera-glass. After the Persian building came those of the Germans and Gauls,—sort of huts covered with thatch or straw or thick oaken planks, and, in contrast with these, the Greek house, the Gallo-Roman, and the moving habitation of the Huns, the primitive wagon furnished with curtains.

On the other side of the bridge of Jena, descending the river, was the Scandinavian chalet, built of beams of wood like a log-house, and with the interior of a Norwegian fisher's dwelling. Next it came the handsome Roman building with its large round arch on the first floor, its narrow windows and, above, a large wooden balcony; the mediæval mansion with its roof with two pitches, its large arched doorway and the gable of timber-work, that “‘gable on the street,’ of which the bourgeois were so proud and which may be found still in some of the towns of Alsace.” This group was terminated by the elegant Renaissance pavilion, with its handsome little tower on the angle, and which was destined for the use of the President of the Republic when he visited the Champ de Mars.

The Renaissance and the Byzantine buildings are shown in the illustration, the latter with its two large open balconies and its heavy columns. In strong contrast with this were the Slave and the Russian dwellings, constructed entirely of wood and light in design, if not graceful. The latter was supposed to be inhabited by a family of Moujiks, and the former by some Bulgarians from Késanlik, who distilled attar of roses. The walls of the Arab building were covered with white plaster, there was a square tower ornamented with heavy columns and with lattice-work wooden windows, all said to be of the eleventh century, but it was averred that the columns were entirely wrong and that the painting of the trellis-work of the window balconies was a barbarism. The

type of the Soudan was a sort of mausoleum, low and severe in style, with inclined angles, a low doorway and no windows. The Chinese and Japanese were much more cheerful and constructed of open-work wood-work; but it was again complained that M. Garnier's painting of the interior walls in oil was in direct opposition to the Japanese method of using only the natural woods, oiled or polished. This section, the "isolated civilizations," was completed by the huts and cabins of the Laplanders, the Esquimaux, some of the negro races and the North American Indians, and the much higher-in-the-scale palaces of the Aztecs and the Incas, shown in the illustration, and in which were seen certain affinities with the Egyptian architecture.

THE crowd of visitors which thronged everywhere was not one of the least interesting sights of the Exposition, but the glowing descriptions of the newspaper writers and the clever imaginings of the Parisian critics were not to be taken too literally. While there was a very considerable variety of human types among the multitudes of sight-seers, the withering influence of the black European coat has penetrated even to the farthest Orient, and the visitor from the realms of Prester John and Cathay endeavored to render himself, in speech and apparel, as



EVENING ON THE ESPLANADE DES INVALIDES.

much as possible like the undistinguished Parisian citizen. The divers nationalities betrayed themselves on close inspection by certain variations of complexion and feature, by the greater or less purity of their accent; there were certain slight perceptible grades of costliness in the male garments and still greater ones in those of the feminine element, but no one wore either his best or his worst, and even the fine test of the red covered "Baedeker" was not here to designate the inquiring tourist. And the French tongue was overwhelmingly in the majority—excepting on the platforms of the Eiffel Tower, where, for some reason, there was a good deal of English, and in some of the foreign cafés, there was scarcely anything else to be heard. The restaurants furnished a certain sort of classification,—the selecter diners who took their repasts at the higher-priced places contemplated with a mild sense of superiority the pushing crowds that blocked up the doorways of the Duval establishments and even formed in lines on the adjacent walks, waiting their chance to enter; and these, in turn, considered themselves to move in a somewhat higher social sphere than those who took their meals frankly from newspaper bundles, seated in the chairs or on the grass in the open. A very lively business was done with these humbler citizens by the numerous gingerbread and sirop booths within the enclosure and by a row of enterprising merchants who set up their establishments along the quays and sold eatables and drinkables through the openings between



THE STREET OF CAIRO.

the uprights of the barriers. As everywhere, it was these candid-souled visitors who made themselves most interesting by most frankly betraying their respective emotions, and, as a bit of local color, we give the translation of this overheard dialogue, reported by a sprightly Parisienne who is supposed to be visiting the great show on the arm of her husband, and who gets into print through the medium of M. Gaston Jollivet. The speakers are a small family group of provincials who have lost some of their friends for the moment, and who naturally "tutoient" each other.

"I say to thee that it was Eusebius who left us in the Gallery of Machines, under the pretense of showing to Clara the apparatus for making English bonbons."

"Oh, well! He will come back, Eusebius. Don't get into a fret about him."

"He will come back? where? For sure not over that bridge, with the millions and millions of people that are on it. How provoking it is!"

"As to that, it is rather provoking," insinuated a third voice, that of a woman, which seemed to me to be slyly perfidious, 'because in fact—if Eusebius goes off like that for so long a time—with Clara.—What do you think about it, Anatole?"

"Here came in the voice of Anatole.

"What I think about it—what I think about it,' grumbled Anatole, 'is, that if there were no one but me to marry her, Clara, the sugar candies when her children are baptized would never give you the dyspepsia.'

"Anatole had not yet finished when there was a cry of joy from the others,—Eusebius and Clara were found. They came up, flustered and out of breath, protesting volubly that they had been separated by the crowd, that the attendants had directed them wrongly, that they had gotten on the wrong path. And pa-ta-ti, and pa-ta-ta! Whereupon the whole party went off, arm in arm, but it seemed to me that Anatole was grumbling still, at the last turning."

AMONG the many highly civilized appliances which brought Eusebius and Clara to "stand at gaze" few seemed to them much more unnecessarily elaborate than the scientific apparatus for baths, filters, hand-basins and other perfected plumbing which was exhibited in divers localities and especially in the very handsome little white "Palace of Hygiene," which stood next that of the Minister of War. Here might be seen the latest modern improvements in that domestic art which is so generally conspicuous by its absence in French houses, and which in the rural districts is a quite unknown quantity. Among these honest provincials the bath is generally considered a serious remedy, to be used only in extreme cases, and a chronicler records that when the novelist, Guy de Maupassant, added a bath-room to his villa at Etretat—which is an unusually enlightened locality, being much used to the presence of visitors from the cities in summer—the natives shook their heads in commiseration,— "Would you have believed it! That poor M. Guy! And yet he looks so healthy."

This, however, is the legacy of the picturesque but much-unwashed Middle Ages. The average Roman citizen had more quarts of water for his daily use, and of a better quality, than the average Parisian.

One of the rooms in this Palace of Hygiene was devoted to the department of public assistance, in the department of the Minister of the Interior, and contained a great variety of instruments and apparatus for the care of the sick. A very amusing section of this division was that pertaining to the cradles of all ages, each with its baby in wax carefully swaddled and put away in the correct manner, some in baskets, some in hammocks, some hung on the wall to be out of the way. There were also a variety of movable supports for the encouragement of very young pedestrians, and a fac-simile of the ancient tower of the hospital of the Madeleine for abandoned infants, 1730, shown in the illustration. The visitors passing amused themselves by pulling the handle of the bell, and the wicket still revolved, with its model of a child wrapped in the shawl of the heartless, or the despairing, mother. Farther on, a register in a case demonstrated the formalities that were observed in order to identify the infant in case the negligent parent afterwards came to claim it.

THE detached buildings of the various Central and South American States were clustered together fraternally in the corner of the Champ de Mars to the west of the Eiffel Tower and to the north and west of the Palace of the Liberal Arts, and were handsome and diverting little edifices every one, though that of Mexico was



PALACES OF THE AZTECS AND OF THE INCAS.

the only one whose architecture could be considered strictly national. That of Nicaragua, shown in the illustration, was a picturesque wooden chalet, constructed by M. Sauvestre, and notable for containing a model in relief of the inter-oceanic canal, on which work has been commenced by the American engineers and of which the completion is announced for 1895,—an announcement over which the French visitors, mindful of their own Panama enterprise, shook their heads ruefully and muttered, “*Nous verrons bien.*” The pavilion of San Salvador was a beautiful square little edifice, its lower windows protected by graceful iron-work and its upper ones opening on square little balconies, the principal defect being in the situation, which prevented the visitor from backing off to a suitable distance to admire the effect as a whole. The architect was M. J. Lequaux, of Paris, and he had added to the simple lines of his building, on the angles and friezes, a curious decoration in tiles, representing the Mexican signs for the eighteen months of the year and the twenty days of each month, and the series of Mexican kings. The contents of the building were the usual coffee, leathers, minerals and indigo and, in addition, models of the principal monuments of the country, a fearful state bedstead, some native paintings, guitars and mandolins and a very handsome table of different woods incrustated with silver coins. The picturesque wooden chalet which contained the exhibit of Guatemala was neatly decorated on the exterior walls with what seemed to be enamelled patterns but which was in reality only Lincrusta-Walton. In the interior was a large display of the products of the country, including a fine assortment of tapirs and a bewildering arrangement of humming-birds and coleopterous insects.

Honduras and Hayti faced each other in two very modest exhibits a little farther down the side of the Palace of the Arts Libéraux; Costa Rica, very late in moving in, occupied a portion of a building which a French exhibit had forfeited, and San Domingo—making her first appearance in an international exhibition—had a little chalet with a red roof, between Paraguay and Uruguay. The latter resembled so strongly in the blue and terracotta of its architecture its imposing neighbor of the Liberal Arts that it needed the national flag above its roof to maintain its individuality. Like the Argentine Republic, the principal productions of the country are horned cattle, and the feature of the exhibit was the display of the *saladeros* of Fray-Bentos, manufactory of beef extract, system Liebig, in which a thousand bullocks are slain a day and six hundred persons employed. There were also extraordinary fleeces in the wool exhibit, and some glasses containing *tasajo*, sun-dried and salted beef, which the Republic formerly exported in great quantities to Brazil and Havana for the use of the slaves, but which the enfranchised blacks now refuse to touch. The little exhibit of the Republic, however, was not confined to these grosser products; in the lower story of the building—which it was intended to transport to Montevideo—there were displayed a number of documents relating to the public instruction, the arts and sciences of the country, a

collection of local journals and a number of paintings, nearly all of them signed by Mme. Urbana Samaran and including copies from Rembrandt, Ribera and Franz Hals.

The Republic of Paraguay, according to a French statistician, has an extent nearly equal to that of France and a population about that of the Batignolles-Montmartre quarter of Paris. Its Exposition chalet was composed of three movable structures, two on the ground floor and the third, the *mirador*, forming a sort of lookout from which the inhabitants formerly kept watch for the roving bands of Indian pillagers. The exhibits included the various products of an agricultural country, among them good tobacco and an excellent tea, *yerba maté*, exported all over South America. There was also some *nandouty*, a fine lace made by the native women.

The largest and finest of all the South American buildings was that of the Argentine Republic, separated from the "History of Habitation" only by the little Decauville railroad. It was the work of the architect, M. Ballu, and was to be taken down and transported to Buenos Ayres, there to be set up again as the "Palace of the Expositions." The principal façade was decorated with a large group in sculpture, by M. Hugues, representing the republic leaning on a bull and having at her side a laborer and a smith, and by two large mosaics executed from designs by MM. Barrias and Roll. The summits of the four square towers at the corners bore large figures of Fame, by M. E. Barrias. In the interior, in the pendentives of the central dome were paintings by Gervex, Besnard, Cormon, Luc-Olivier Merson, Tony Robert-Fleury, Leroux and other distinguished French artists, and under the immense window, blazoned with the national colors, were placed bronzes by Turcan, Charles Gautier and others. A peculiarity of the exterior decoration was the studding of the walls with innumerable bulbs of colored glass, like immense jewels in the rough, and in the evenings each of these jewels was illuminated from the inside by a brilliant point of electric light. A great variety of the productions of the country, natural and artificial, constituted the exhibit made by the republic.

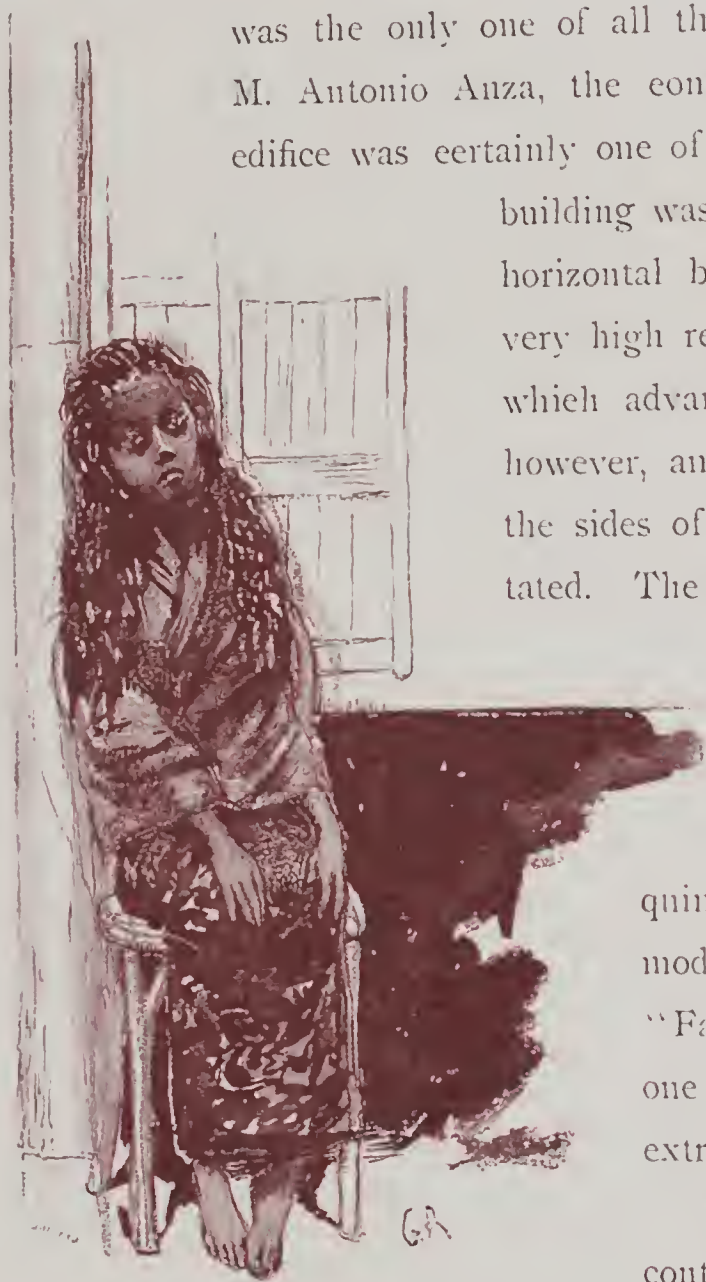
Just behind this building, between it and the little lake which lay to the west of the Eiffel Tower, was the much smaller edifice representing Brazil, but which was flanked by a magnificent hot-house filled with specimens of the tropical vegetation, including the *Victoria regia* in a basin of water duly warmed. The Brazilian palace was constructed by a Parisian architect, M. Danvergne, whose design carried off the prize at the competition opened by the Brazilian committee. The main body of the building was square, or nearly so, pierced with large



THE BUILDING OF NICARAGUA.

bays, ornamented with very ornate beaks of galleys and with life-size statues of the principal rivers of the country. At one angle rose a square tower, terminating in a belfry, and at another, the terrestrial globe, the official emblem of the former empire. Inside the building was the usual variety of agricultural products, timber, minerals, manufactures, etc., etc. The Mexican building, to the west of that of the Argentine Republic, as has been observed,

was the only one of all these Spanish-American ones which preserved the national architecture. M. Antonio Anza, the constructor, had worked conscientiously from authentic models, and his edifice was certainly one of the strangest and most foreign-looking in the whole Exposition. The



TOO MUCH CANDY!

building was long and only two stories high, the lower one being striped with long horizontal bands reproducing native patterns, and the upper one bearing panels in very high relief of strange figures, gods, kings and heroes. The central pavilion, which advanced a little, was approached by a lofty flight of stairs, so very steep, however, and the steps so narrow that no one could mount, and this represented the sides of the ancient *teocallis*, down which the sacrificial victims were precipitated. The walls were of iron and sheet-iron and the decorations in zinc repoussé,

all from the famous Cail metal works, and the entire building was to be taken down and transported to Mexico. It was entered by two doorways, one in each of the lateral wings. In addition to the natural productions of the country there were exhibited a number of mannequins of the native types, some very handsome saddles and sombreros, a model of a ship-canal, a statue erected by the republic to Miguel Hidalgo, "Father of his Country," a reproduction of a monument to Quauhtémoc, one of the native heroes in the struggle against Cortes, and casts of some extraordinary aerolites which had fallen on the territory of the republic.

Next to the Mexican building, and offering the strongest possible contrast to its sombre strangeness, was the little white rococo pavilion of Venezuela, style Louis XV. at its most fantastic, which found its *raison d'être* in the fact that the Spaniards left numerous specimens of this style

of architecture behind them in the countries they colonized. The main entrance, which carried its flourishes and trophies far above the lines of the eaves, was said to be founded upon that of the cathedral of Caracas. To vary the creamy whiteness of this overloaded little edifice, the architect, M. Paulin, had added a porch in the national colors, yellow, red and blue, under which was arranged the exhibit of the gold mines of the State of Yuruary and a glittering gilded pyramid to demonstrate the amount of their yield from 1871 to 1888—twenty-four millions of dollars. Near this was a collection of native Indian skulls, a model of a necropolis of the Colombian tribes, a bark sarcophagus, a crown of jaguar claws, native arms, etc., and, in addition to the cocoas, coffees, woods and sugar-canes, a model of the statue erected to Bolivar on the battle-field of Boyaca.

The Chilean building was situated in the corner behind Venezuela, and that of Bolivia at one side of it. The former was a solid rectangular edifice, constructed of iron and beton, painted in quiet colors, and which was to be taken down and transported to Santiago where it is to serve as a museum for the *Quinta Normal*, a sort of horticultural garden. The contents were not more interesting than the exterior, and consisted chiefly of natural products and of some examples of the native art, which is not much more than a weak imitation of the French, the Academy of Santiago sending its best pupils to Paris, equipped with an annual pension of fifteen hundred piastres. The Bolivian building was an economical structure in wood and plaster, which was to be demolished at the close of the Exposition and which consisted principally of four lofty square towers, having a lower, arched gable between them on each side, the whole striped with horizontal bands in black and white, and the main entrance through a porch with spiral columns. In the centre rose a dome, some forty feet in diameter. In the interior was a large collection of specimens of native minerals, the reproduction of the gallery of a silver mine, skins of *vigonias*, *ehinchillas* and *lamas*, enormous lumps of caoutchouc, etc., etc. The gray rectangular little building erected by Ecuador was near the south pillar of the Eiffel Tower, and was a reproduction of a temple of the Sun, time of the Incas. The frieze was decorated with bas-reliefs for which the casts were taken in the

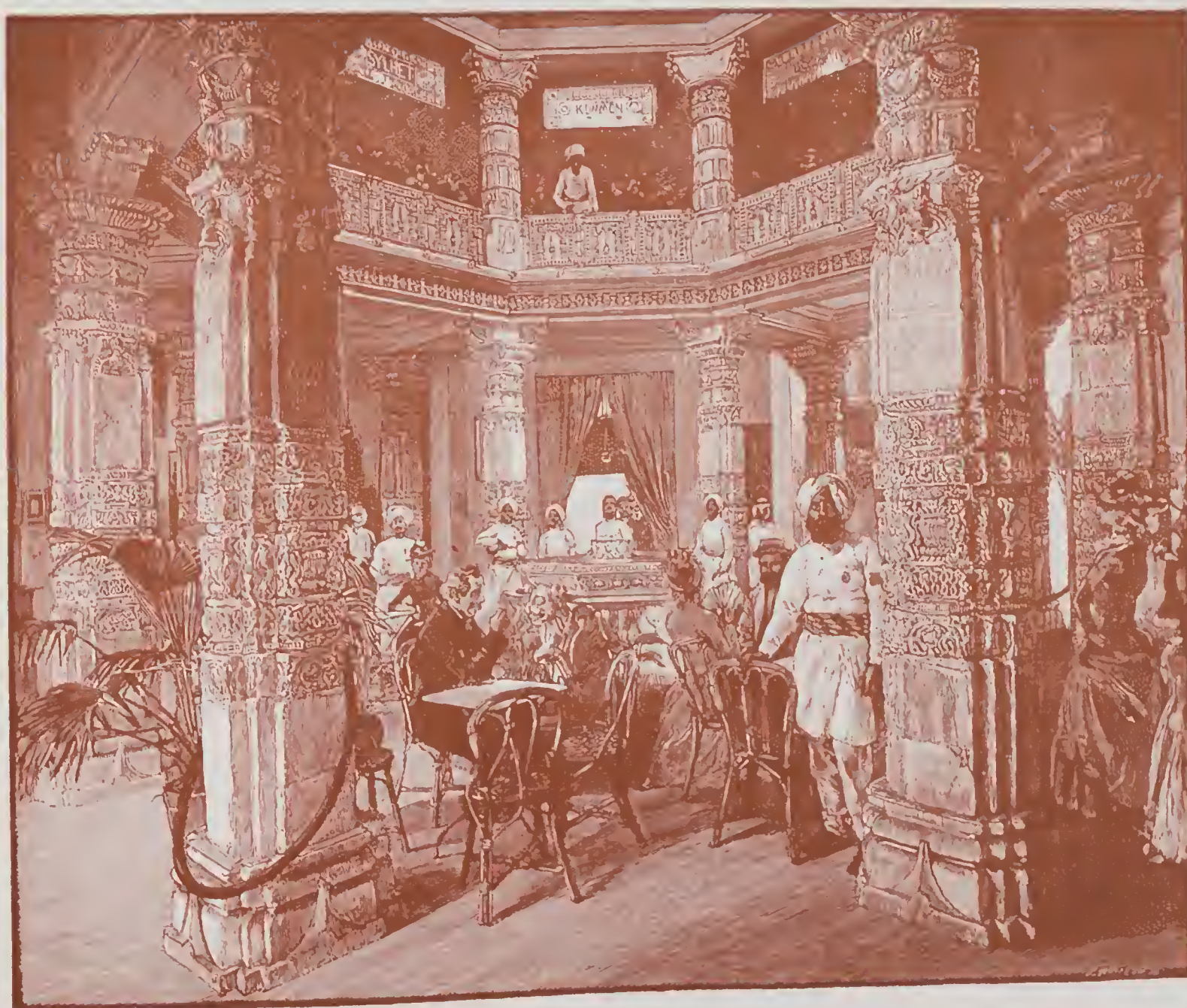


FAÇADE OF THE PALACE OF GREECE.

ethnographical museum of the Trocadéro, and the entrance and the angles of the basement were guarded by strange-looking embryo turtles in gray stone, as large as calves. In the interior was a collection of native stone weapons, rock crystals, straw hats, and one of those peculiar products of the country—the head of an Indian warrior reduced to the size of a fist, without disturbing the equanimity of his expression or the abundance of his rich, black hair. There was also a placard, mounted on the wall above a view of the city of Quito, in which some patriotic citizen, vexed, without doubt, at the dwarfing of this building by its towering neighbor, took occasion to remind the spectator that the national capital was situated 3000 metres above the level of the sea, ten times higher than the Eiffel Tower!

AMONG the innumerable curious and interesting minor exhibits of the Exposition was that of the model of the earth, contained in a building situated in the corner between Chili, Uruguay and the angle of the Palace of the Liberal Arts. This model was constructed on a scale of one-millionth, covered with sections of pasteboard, to the number of five hundred and eighty, which were carefully modelled in seas, continents and islands. The diameter of the sphere was twelve metres, six hundred and thirty-six millimetres, and it revolved on its own axis by means of an ingenious mechanism placed in the lower part. A spiral stairway permitted the visitor to mount to the upper portion, and certain geographical and astronomical conferences were held around it on certain days.

ON the other side of the Eiffel Tower, almost underneath it, was the little building containing the offices of that lofty institution and a particular little exhibition all of M. Eiffel's own. Here were shown the reproductions in miniature of the two important engineering works by which he had won his spurs before he set up his tower in Paris, the locks of the Panama canal and the viaduct of Garabit. The latter is situated on the railway line between Neussargues and Marvejols, and spans a torrent at the bottom of a gorge so deep that when the young engineer proposed to throw a bridge over it he was laughed at. However, he persevered, and succeeded. The total length of the construction is five hundred and sixty-four metres, the metallic part being four hundred



CENTRAL ROTUNDA OF THE INDIAN PALACE.



INTERIOR OF THE IMPERIAL PAVILION OF MOROCCO.

and fifty, the length of the gigantic arch that leaps the chasm is one hundred and sixty-five metres, and the height of the roadbed above the level of the stream, one hundred and twenty-two. The weight of metal employed in this work is nearly 3,500,000 kilogrammes, and on a separate plan the height of the arch was shown by placing underneath it the towers of Notre Dame surmounted by the column Vendôme and with space to spare. It was the construction of the supports of this lofty structure that suggested to M. Eiffel the idea of his tower of three hundred metres. "After all," he has said, "my tower is only a pier, like others. If I had another of the same height on the other side of the Seine, we might have a fine bridge." The models of the Panama locks were almost equally interesting, they were constructed on a scale of one-fiftieth and showed the different basins, rising one above another, and separated by metallic sluice-gates operated by the force of the water. The difference in the level of locks usually employed on canals seldom exceeds four or five metres, while in these a difference of twenty metres was provided for. In one of these basins floated tranquilly an admirable model of an ocean steamer, of the type of *La Bourgogne*, also reduced to one-fiftieth, and a marvel of delicate workmanship, three metres in length.

"In 1885," said M. Eiffel, explaining the genesis of his tower, "we were engaged, my engineers and myself, in the study of the questions connected with the construction of lofty metallic piles supporting railway viaducts, like that of Garabit, for example. Our experience led us to believe that a much greater height could be given to these piles than was usually done. The very highest, in fact, do not exceed seventy metres. Confident in our deductions we made our calculations for a pier of a viaduct of one hundred and twenty metres of elevation and forty metres of base. From the solution of this problem was evolved the idea of the tower of iron, of which the first sketch was prepared by two of my principal collaborators, MM. Nonguier and Kœchlin, engineers of my establishment, and by M. Sauvestre, architect.

"The conception of these pylons rests upon a method of construction which is peculiarly my own. Instead of uniting the angles of the pyramid by diagonal braces, as is usually done, we give these angles such a curvature that the pyramid is enabled to resist the transverse action of the wind. This is the reason that the tower has been built in the form of a pyramid with the four angles curved, isolated from each other and united simply by the beams forming the platforms of the various stories. It is only towards the top, where the angles come sufficiently close together, that the ordinary diagonals are used. The edifice, thus constructed, has nothing to

fear from the efforts of the tempests. A commission, appointed in June, 1886, by M. Lockroy, then Minister of Commerce and Industry, accepted the plans that I presented and, on the 8th of January, 1887, the contract with the State and with the city of Paris for the construction of the tower was signed. Twenty days later, the work commenced."

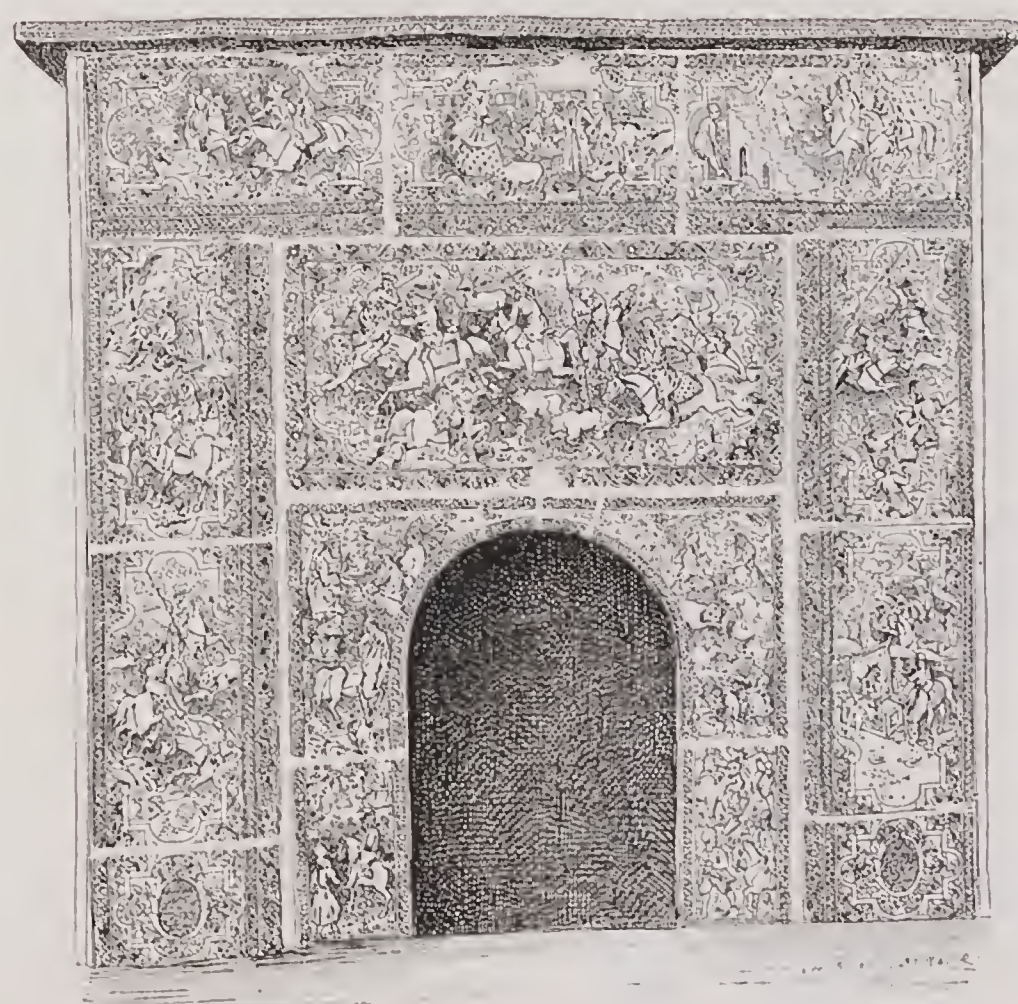
The chorus of protestations that assailed this project is a part of the history of the Exposition. The engineers declared that the structure was a mechanical impossibility, that neither the iron nor the foundations would support the weight, and that, if they did, the soil certainly would not. Then the proprietors of the adjoining localities threatened legal proceedings to indemnify themselves in enormous sums for the danger with which their properties were menaced by the tower; and, finally, the painters, the poets and the dramatic authors presented a formal protest to M. Lockroy, demanding his official opposition to the project and declaring the edifice to be "the dishonor of Paris." The minister's reply has been recorded;—he regretted that the contracts had all been signed and that, consequently, it was too late to save from profanation "that incomparable square of sand, known as the Champ de Mars, so worthy of inspiring poets and of seducing landscape painters." Even the Academician Coppée is said to have apostrophized M. Eiffel's edifice in verse, somewhat to the following effect:—

"The young-man-about-town considers
The hundred stories so high
Of this cloud-scraping pharos,
Says to himself, 'For Why?

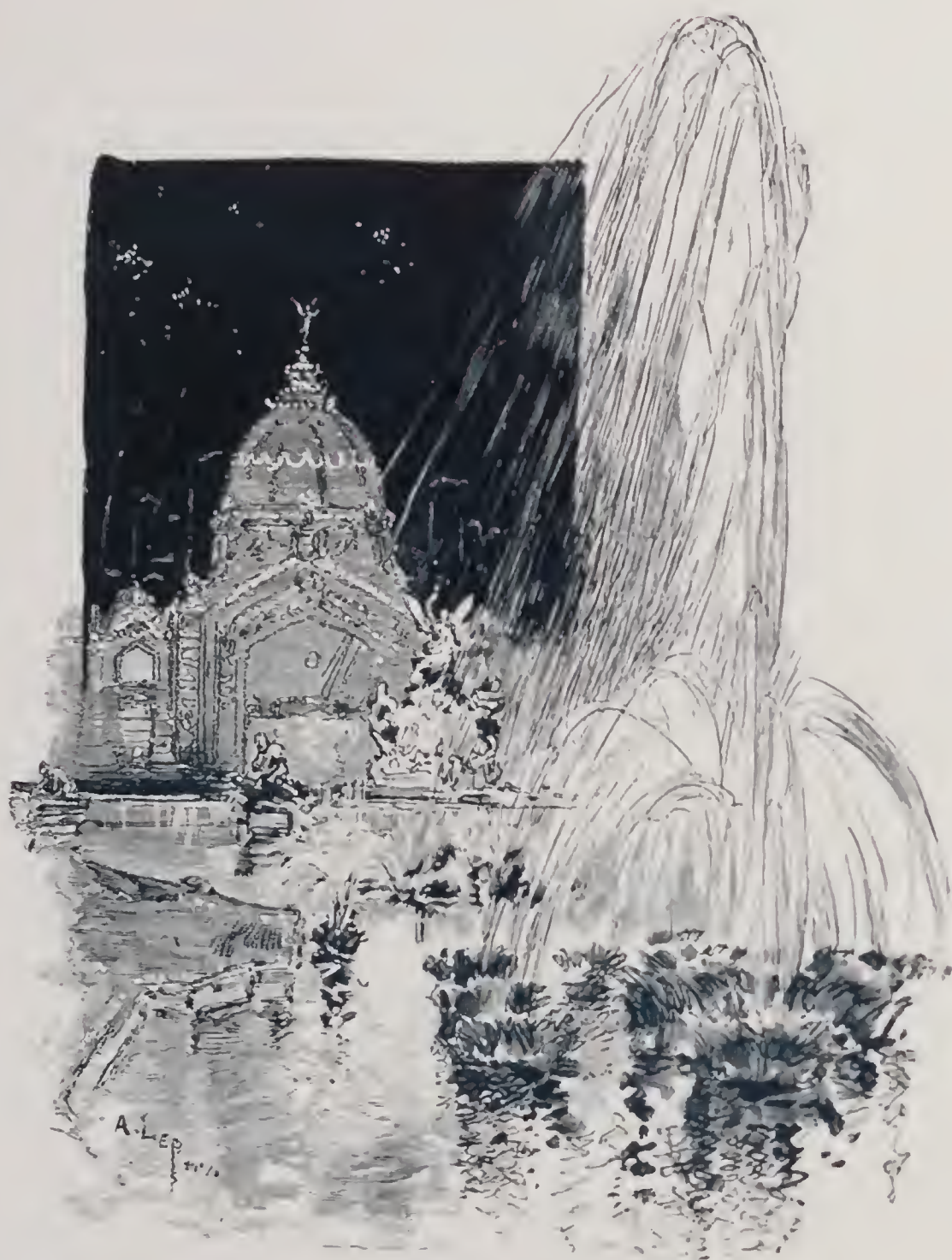
"The astronomer, from these heights,
Will he see better the shocks
Of worlds, the stars and the nebulae?
—Not at all, you can there drink bocks.'"

And a third verse of this ballad declared that Mount Blanc would shrug his shoulders when he should think of the Eiffel Tower!

Notwithstanding all these assaults it was decided by M. Lockroy, Commissioner General of the Exposition, and MM. Alphand and Berger, Directors General, that the tower should form one of the buildings of the great World's Fair, and this decision was ratified by the Commission of Control and of Finances at its sitting of the 5th of November, 1886, when a credit of 1,500,000 francs was voted for the subsidy asked for by M. Eiffel. Various sites were proposed for the new tower of Babel, in the middle of the Champ de Mars, at the southern



PERSIAN CHIMNEY IN FAIENCE.



CENTRAL DOME AND FOUNTAINS.

end, near the Military School, and on the Trocadéro. The present locality was decided upon as being the best for enabling the edifice to fulfil its function as a sort of gigantic door-post to mark the entrance to the Exposition, and also because administrative reasons would not permit its erection upon land belonging to the State. Numerous borings were made to determine the nature of the soil and its capacity for sustaining the weight of the tower—7,000,000 of kilogrammes, and 9,000,000 with all its accessories. For the two piles on the side of the Military School no difficulty was experienced, a strata of sand and gravel, six metres in depth, furnished the necessary solidity, and in this were laid the foundations in a layer of beton two metres in thickness. The soil on the side towards the Seine was much less suitable, and it was found necessary to lay the foundations here in caissons in sheet-iron, fifteen metres long and six wide, placed five metres below the level of the water, and to the number of four for each pile. M. Eiffel says that the pressure on the earth of the foundations on the river side is 3.7 kilogrammes per square centimetre, and on the other side, three kilogrammes. That of the ordinary buildings in Paris seldom exceeds two kilogrammes a square centimetre. In addition to the security afforded by its weight, the tower is securely anchored to its foundations.

The first platform, or story, at a height of fifty-six metres, contains 4950 square metres of space and was occupied, during the Exposition, by an Anglo-American bar, a Flemish beer saloon, and a French and a Russian restaurant. According to M. Eiffel, this landing is capable of receiving 3500 visitors at once. The second platform contains 1400 square metres, space for a thousand persons at once, and is one hundred and fifteen metres above the earth. Here were placed the *Figaro* printing office and a Viennese bakery. The third platform, 273.13 metres in the air, contained a space of eighteen square metres, capable of receiving three or four hundred persons at once, and is surrounded on all sides by large glass windows which can be shut on the side from which the wind blows, a very necessary precaution at that chilly height. The public were not allowed to mount by the little winding stairway which led to the small chamber in the extreme top where were kept the scientific instruments and the apparatus for the electrical lighting. The extreme summit was just three hundred metres above the earth, and above that rose the immense lightning-rod and the flag-staff.

There were three styles of elevators in use during the Exposition, those of the east and west piles being of the French system Roux, Combaluzier and Lepape, running from the foot of the tower to the first platform, carrying a hundred persons at each trip and mounting with the speed of a metre a second. The Otis elevators, in the north and south piles, ran as high as the second platform and carried fifty persons at once at a rate of two metres a second, taking only a minute from the base to the second platform. The peculiarity offered by these elevators was, that in mounting from the ground to the first platform they were obliged to follow the curved lines of the structure, altering their level with every foot of ascent. From the second platform to the top, the visitors were carried in still another elevator, the Edoux, the two of which acted as counterweights for each other, controlled by two hydraulic pistons, and which carried sixty passengers each. By all these means, and by making use of the stairways, M. Eiffel declared that it was possible for five thousand people to visit his tower in an hour.

The experiences of the multitudes who made this ascent have been too often repeated to be of interest at this late date, but the enterprise of a Parisian journalist who mounted to the top of the unfinished tower in February, 1889, furnished him with matter for a lively narrative, in which he contrived to make the very most of his adventures. His journal, "published at the solicitation of friends," is carefully dated and annotated at the fractions of an hour, and with accurate readings of the barometer and thermometer and observations of the state of the atmosphere at various stages,—and with a judicious reference to Tartarin of Tarascon on the Righi to disarm the too critical reader. At eight o'clock on the morning of the 24th when he awoke, the meteorological symptoms were decidedly unfavorable, but M. Eiffel had given him rendezvous at two o'clock at the foot of the tower and the ascent could not be postponed. At one-thirty, when he took a cab to go to the Champ de Mars, he consulted the driver as to the probabilities,—the Parisian cabbies being excellent weather judges, viewing the amount of time in which they are exposed to it—but that expert gave him but small comfort. The wind was from the north-north-east, he said, the *giboulées* were going to continue and the *ciel* would not uncover itself. And he took another turn of his comforter around his chin. At two o'clock, precisely, the adventurer arrived and found M. Eiffel awaiting him. There were about fifteen tourists and some ladies who proposed to mount to the second story only. The narrator was furnished with a guide who was to accompany him to the extreme summit. Four or five of the most experienced of these travellers had provided themselves with caps with ear pieces and furred gloves, silk hats offering far too much surface to the wind, and the cold of the iron hand-rail "burning" the hand. At half past two, exactly, in Indian file, M. Eiffel and the guide at the head, they entered the right pillar; "the thermometer registered one degree above zero, the weather was still threatening but the snow no longer fell." The three hundred and fifty steps leading to the first platform were surmounted without accident; "M. Eiffel advised me to imitate his method of ascending. He mounted very slowly, the right hand on the rail. He balanced his body from one hip to the other, and profited by this spring to ascend each step. Here the slope is so moderate that we could talk as we climbed,—and no one was out of breath when we came out on the first platform." At five minutes past three they had their first view of the vast panorama below them; the city and all its life had become suddenly stilled, like a map, and the only motion was in the waves which traversed the surface of the Seine. At three twenty-five, ten of the party commenced the ascent of the little winding stairway that led to the heights above; in twenty minutes more they came out on the second platform, where they found a circular railway, a steam-engine and a shelter in which the workmen took their repasts. Through an opening the journalist looked down the now vertical descent into the abyss,—and felt the chill creep from his thighs to his neck. The cold was more keen than below, the thermometer had descended to zero.

"Ten minutes past four in the afternoon. This suffering from



THE BEY'S SALON.



WEAVING IN ANCIENT EGYPT.

the cold is suddenly increased ten-fold by the wind and by a squall which assailed us. On the stairway the cold of the iron so affected my hands that I tried to mount with them in my pocket, without holding the rail. But the wind buffeted me, and the rain and hail blinded me, so that I was forced to take hold of the rail again and ascend covering my face with my arm. Thus I climbed for a quarter of an hour, without thinking of looking at the view. I saw nothing but the overcoat of M. Eiffel who preceded me. We no longer talked." At thirty-five minutes past four they came out on the "intermediate platform," two hundred metres in height. The squall had ceased, but the wind was much stronger and the cold keener. The thermometer was one degree below zero, all the water

in the vessels was frozen and icicles hung from all the St. Andrew's crosses formed by the diagonal braces of the iron-work. It began to appear to the traveller that his legs were a trifle limp. It was not altogether vertigo, "The fatigue, the confusion produced by the wind, and also the surprise of that impression so familiar to aëronauts;—Space.

"It is veritably at this height that one enters in the void.

"The four members of the tower, now sensibly approaching each other, give to this platform the appearance of the basket of a balloon. The air, the light, assails you from all the four cardinal points at once. And, in the absence of the structure which kept them out, one has for the first time the sensation of suspension, of isolation."

At five o'clock, exactly, they resumed their ascent towards the summit. But "at the moment of setting foot on the iron stairway, it was seen that it was not fastened at the top. It oscillated under your weight. This suddenly cooled the zeal of the ascenders who had accompanied us as far as the 'Intermediate Platform.' 'The day is closing,' they said, all at once. 'We shall not discover anything up there that we have not already seen.' And they went away, like the unworthy soldiers that Gideon left on his road. There remained four of us; M. Eiffel, M. Richard, the constructor of meteorological apparatus, who, last year, planted his tent for three days on the summit of Mount Blanc, then the guide and myself. I have not made the ascension of Mount Blanc, but this present excursion seemed to me to be somewhat moving. Especially when, after having left the steps which ceased under us, we began climbing ladders.

"There were no longer either steps or hand-rails. The ladders were set on madriers which shook in the void. They were bound together, at the tops, by cords. It was not well to look either at the right nor the left, but only at the ladder-step under you." On the third and uttermost platform, two hundred and seventy-five metres in the air, they found the workmen, to the number of a dozen, sheltering themselves as best they could behind canvases from the wind. M. Richard said that his apparatus frequently recorded a velocity of 11.10 metres per second. The laborers, muffled up to their eyes, were driving rivets, the sparks drifted, the blows rang in the empty air. The journalist approached to the edge to look over, and instinctively took hold of a rope to steady himself. The rope immediately descended under his hand and M. Eiffel cried "Let go! Let go! It is a pulley; I should have told you that it is a rule in buildings never to lean on a cable of any kind." The narrator released it promptly, but lost his interest in the view below:—a half hour later they were all seated on the second platform, reposing after their fatigues and perils. M. Eiffel was saying that a number of the artists who had protested against his tower had already made *amende honorable*, and the journalist got off a pun. *Cadit quæstio.*



PALACE OF THE MINISTER OF WAR.

THE Indian palace, on the farther side of the Palais des Arts Libéraux, was a handsome building composed of long galleries supporting a row of small domes and with a larger one, white, ten-sided, and with red angles, crowning the intersection of these galleries with a central transept which was terminated at its four angles by slender towers, something between minarets and campaniles. The exterior walls were dark red in color, striped with horizontal bands of white stone finely carved, pierced with square windows, and ornamented by long verandas, one on each side of the main entrance, with twelve pillars in white stone each. At the exterior angles of the galleries were slender towers, similar to the others, and the decoration in relief, of which there was a great deal, was repeated in *staff* from ancient native models preserved in the South Kensington Museum. The interior of the rotunda under the central dome, shown in the illustration, was very effective in its whiteness, and was said to have been reproduced, in its general lines, from one of the most celebrated monuments of Delhi. Handsome octagonal columns, with broken angles, sustained the balcony of the first story, which was embellished with growing plants. In the centre of this open space was a fountain vase of white marble, supported by antique lions. The architecture seemed to show the influence of the art of the Arabs acting on that of Buddhism. In this Eastern interior, the visitor might sit at his ease and be served with cups of tea by picturesque native



AMERICAN INDIANS, HISTORY OF HUMAN HABITATIONS.

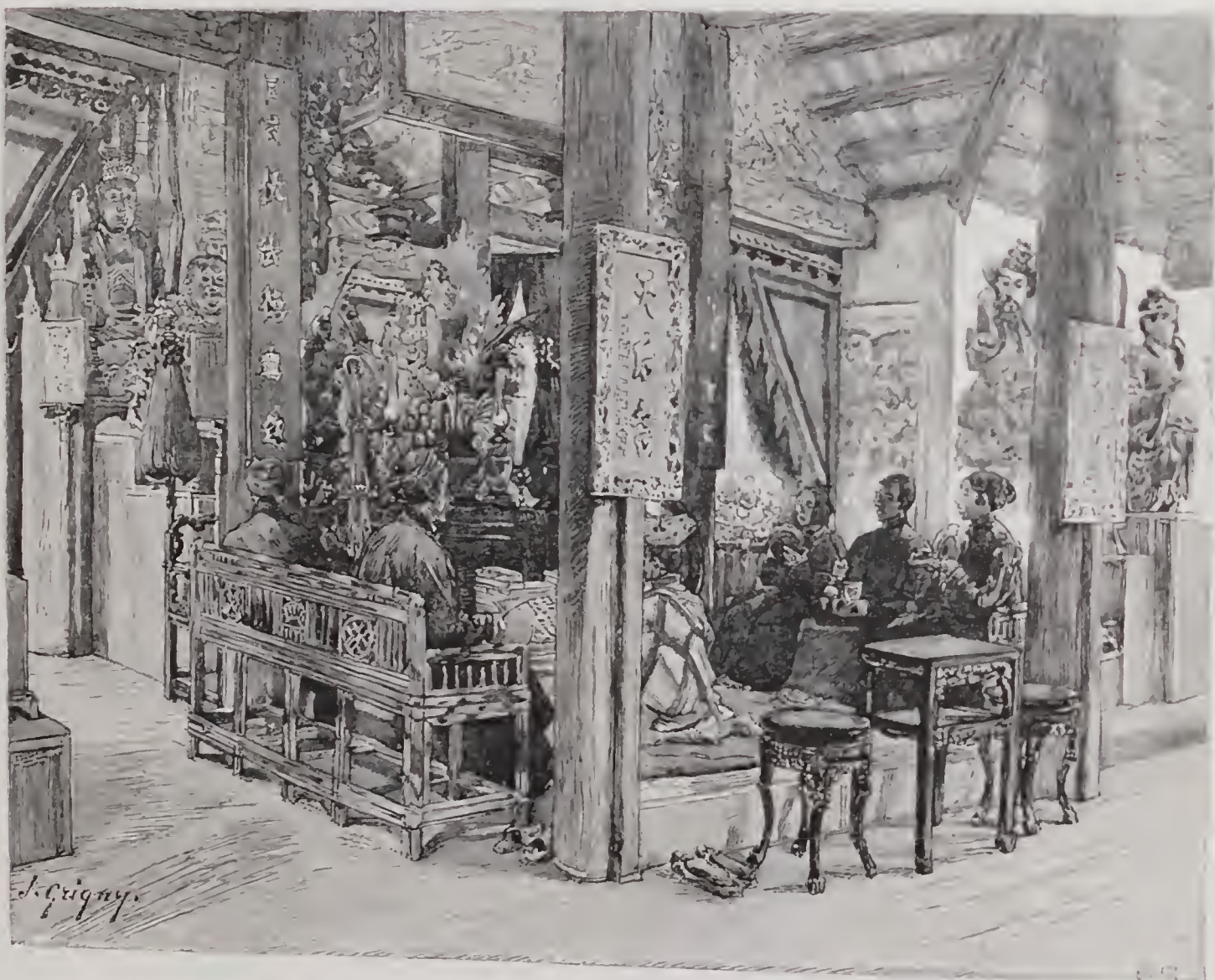
attendants of a light coppery-brown color, black whiskered and bearded, and clothed all in white, with tri-colored sashes. They were all Mussulmans, and it is said the followers of Mohammed make better servitors than those of Buddha;—though why fatalists should possess this advantage over the seekers of nirvâna does not appear.

The exposition of Morocco was a sort of continuation of the *roc du Caire*, and comprised a series of buildings, cafés, pavilions, arcades, and a larger one commanding them all and which was white and square, surmounted by a white dome. The façade of this *Pavillon impérial* had a large portal, two windows in horseshoe arches, and some star-shaped openings which admitted the light. The entrance was through a sort of loggia, with a ceiling painted in green and red, the colors of the Prophet, the walls covered with blue and white tiling and the red standard of Morocco rolled around its staff, in a corner. The walls of the square chamber under the dome were ornamented in the manner of a frieze with an inscription from the Koran in Cufic characters signifying that there is nothing higher than God. The objects exhibited and offered for sale in this and adjoining buildings were the usual ones, so familiar in this locality, stuffs, woven, embroidered and striped, slippers, beds, rugs, stools, potteries, sabres, pistols and saddles. There might also be purchased in the arcades various cheap forms of jewelry, pipes, etc., and divers beverages and confitures.

Tunis, on the contrary, on the Esplanade des Invalides, offered rather more variety. On certain occasions

there might even be seen a real Arab "fantasia," executed in an enclosure before an admiring crowd of visitors, with considerable noise, galloping and gunpowder smoke. Even the *danse du ventre*, in the national café, presented some new features in the rather remarkable costumes of the seven dancers, the costume of the Jewesses of Tunis and which, it is said, has been preserved unchanged from the reign of King Solomon. The very loose blouse which covers the upper part of the body and descends to the commencement of the thighs is cherry-colored, violet or blue, the trousers are of white calico or cotton-cloth and rather alarmingly tight, and an embroidered handkerchief or pointed cap is placed on the thick, black, pomaded and plastered hair. The effect of this attire is increased by the emboupoint of the wearers,—a quality much in favor with the ladies of the Orient. In the various shops and booths were offered for sale with much volubility by vendors presumed to be native, cigarettes, fritters and various other fried dishes, pottery, glass-ware and cocoanuts carved into negroes' heads.

The palace of the Regency was a handsome and authentic edifice, the work of a young architect, M. Saladin, who had visited the country on an archæological mission and who had endeavored to reproduce in each face of the building a type of the best native architecture. There was, for instance, a façade and a dome taken from



RELIGIOUS CEREMONY IN BUDDHIST TEMPLE, THE ESPLANADE DES INVALIDES

Kairouan, and a slim minaret, thirty-six metres high, known as the Monument of Sidi-ben-Arrouz, built of pale red bricks and topped with a green, cone-shaped lantern. In the exterior walls were set verandas and lattice-work windows, borrowed from some of the old houses of Tunis, and in the centre of the inner court, paved with mosaics and marble, gurgled a little fountain. Around the court ran a low gallery, supported on slender columns, and the partition walls were decorated with enameled tiling showing blue and yellow flowers and foliage scrolls, reproductions of the facings of the walls of the Bardo or government building at Tunis. The display in this building was a curious assemblage of exhibits of the old civilizations and the new, Roman coins and French educational statistics, Latin inscriptions and photographs of recent public works.

THE Persian chimney-piece, of our illustration, was one of the ornaments of that section, one of the least in size of the general exhibitions of the Champ de Mars, "but engaging in the highest degree," says a chronicler, "by its *Asianism*. I saw in the pavilion of Public Works a small restoration of the palace of Artaxerxes, at Suze, by M. Dieulafoy, plated externally with the frieze of the Lions, and internally with that of the Archers, which are in the Museum of the Louvre, reproduced in miniature, and I noted with admiration how



TERRACE BEFORE THE PALACE OF LIBERAL ARTS.

this Persia, so fallen, has still guarded in its decadence the taste for ornamental ceramics. I saw there a very handsome chimney in porcelain, the panels swarming with figures of horsemen, and a number of beautiful enameled vases, the decoration blue or green spotted with a little red, of which some were ancient and others modern. It was these, according to my notions, which gave the exquisite note of this exposition. The rest consisted of brilliant carpets, of fine shawls, of steel weapons, sabres and knives, and the products of the soil—grain, opium, specimens of the wine of Chiraz in squat and singularly shaped bottles. Two or three small paintings, in a traditional style of art evidently borrowed from India, represented noblemen kneeling, the eyelids half closed, before the sovereign sparkling with precious stones and similar to an idol. Mohammedanism has been able to conquer the half of Asia, but it has not suppressed anywhere the hierarchical character of its institutions and of its manners.”

THE curious little engraving representing “an interior” in ancient Egypt with a group of women weaving is a reproduction of one of a number of similar scenes, very carefully gotten up, and illustrating the “Retrospective History of Labor,” in all ages. The subject was, naturally, much too vast to be adequately treated in the time or space at the disposal of the organizers, but a very great amount of material had been collected and arranged and displayed with much intelligence, and this section was one of the most interesting features of the whole Exposition. The *Histoire rétrospective* was divided into five sections: 1. Archaeology and the anthropological sciences; 2. Liberal Arts; 3. Means of transportation; 4. Arts and Trades; 5. Military Arts. The latter, furnished with a credit of 800,000 francs, and placed under the charge of the Minister of War, had a building and a display of its own on the Esplanade des Invalides. The four other sections, provided each with a modest credit of 60,000 francs, were arranged in the grand nave of the Palais des Arts Libéraux on a two-story construction, somewhat Scandinavian in its architecture and painted in green and brownish-red. In the second section of the five divisions, the liberal arts, were included Physics, Chemistry, Astronomy and the Theatre. At the entrance of Section 1 was placed an immense seated statue of Buddha, in gilded wood, from Nara, and lent by M. S. Bing. The lower story of this first section was occupied by groups of pre-historic and other workers, the ancient ones restored according to the latest scientific knowledge. The four ages of primitive humanity were represented by, the Mammoth Age, the first builders; the Reindeer Age, the first artists; the Age of Polished Stone, the first

manufacturers; the Bronze Age, the first metal-workers. In the middle was placed a camp of Samoyedes, and in other places, some African metal founders and Aztecs manufacturing agave paper, showing the survival of ancient processes and ancient types down to the present time. Succeeding these were still other groups and figures, equally interesting—a Chaldean architect, presented by M. Heuzey; the Egyptian weavers of the illustration, furnished by M. Maspéro; a Greek potter at work in a room of an Athenian house, restored from vase paintings, by MM. Georges Perrot and Collignon; the shop of a Gallo-Roman potter; a group of Chinese workers in cloisonné enamels. The other sections of this department were furnished generally without manikins of any kind, but with an enormous collection of models, restorations, objects, plans and engravings of every kind, in bewildering profusion. Over all floated the balloon shown in the engraving on page xvii, and which was part of the furnishing of the history of the means of transportation in all times and countries.

The wood-engraving, showing an American interior and some presumable Indians engaged in basket-making, is not from this section of the history of labor but from that of the "human habitation." If the scene does not seem to be too familiar to our eyes we may remember that it is Franco-American.

The handsome little wheeled throne, however, is quite genuine, and was included in the contribution of Anam to the history of locomotion. The religious ceremony in the Buddhist temple on the Esplanade des Invalides was not for the benefit of the general public but only for that of the Anamese contingent of the section of the Colonial exhibit. There were about two hundred of these, and for their spiritual welfare, M. Dumontier, formerly interpreter at the French Residence in Hanoi, had secured the services of nine bonzes, with the consent of the viceroy of Tonquin. Of these native priests, three officiated, three were acolytes and three servants. Their religious services consisted, apparently, in presenting before the fifteen idols in gilded wood, ranged in their hieratic rank on the five degrees of the high altar, flowers, fruits and rice cakes, and then, squatting in a semi-circle facing their gods, abandoning themselves to the chanting of interminable psalms, accenting, from time to time, by the striking together of bronze gongs and wooden plates. The pagoda itself was known officially to its frequenters as that "of the Great Tranquillity," and was such a faithful reproduction of the generic models of those of Anam and Tonquin that it was accepted by the bonzes as being quite "like those over there." The architect was M. Lichtenfelder, pupil of the Ecole des Beaux-Arts, greatly aided by the knowledge of M. Dumontier, and it was set up on the banks of the Seine by M. Foulhous,—His Majesty, the king of Anam himself, furnishing the magnificent columns in *lim* wood, fine as bronze, from the royal forests of Thanh-Hoa.



JAVANESE DANCERS AT TOILETTE.



PAVILION OF THE PASTEL SOCIETY.

CHEFS-D'OEUVRE

1889



F. A. BRIDGMAN, PINX.



1889

THE ART



IF all the heroes of mythology none have furnished more entertainment to artists and poets of all ages than Actæon, the grandson of Cadmus. His unfortunate indiscretion has given birth to a wealth of compositions, suggestions, figures and tropes which have amused mankind at his expense through innumerable generations. The more literal painters and sculptors have preferred to gloss upon the straightforward story of his end as it is related by Ovid and Pausanias; the penmen have sometimes gone off into futile speculations, as that "having ruined himself by the expense of supporting a large pack of hounds and a hunting establishment, it was reported that he had been devoured by his dogs." Diodorus Siculus and Euripides, shocked at the

cruelty of the chaste goddess in the popular version, pretend that the young man showed contempt to her, and was about to eat of the sacrifice that had been offered to her; the latter author also says that

Diana was offended because he had boasted that he excelled her in hunting. The version of Apollodorus is that he was put to death on Mount Cithæron for having seen her bathing. But the usually received account is the best for all purposes, the most credible and the most artistic, and M. LEFEBVRE has followed it so closely in his handsome painting that we cannot do better than quote it:

"There was a valley, thickset with pitch trees and the sharp-pointed cypress, by name Gargaphie, sacred to the active Diana." This valley is supposed to be that near Plataea, having a fountain of the same name. "In the extreme recess of this, there was a grotto in a grove, formed by no art; nature, by her ingenuity, had counterfeited art; for she had formed a natural arch in the native pumice and the light sandstones. A limpid fountain ran murmuring on the right hand with its little stream, having its spreading channels edged with a border of grass. Here, when wearied with hunting, the goddess of the woods was wont to bathe her virgin limbs in the clear water.

"After she had entered there, she handed to one of the nymphs, her armor-bearer, her javelin, her quiver and her unstrung bow. Another nymph put her arms under her mantle, when taken off; two removed the sandals from her feet. But Crocale, the daughter of Ismenus, more skilled than they, gathered her hair, which lay scattered over her neck, into a knot, although she herself was with her hair loose. Nephele and Hyale and Rhanis fetch water, Psecas and Phyle do the same, and pour it from their large urns. And while the Titanian goddess was there bathing in the wonted stream, behold! the grandson of Cadmus, having deferred the remainder of his sport till next day, came into

the grove, wandering through the unknown wood with uncertain steps; thus did fate direct him." Crocale gets her name from a Greek word, meaning an ornament for the hair, and she was superior in rank to all the others; Nephele signifies a cloud; Hyale, glassy, pellucid; Rhanis, to sprinkle; Psecas, a dew-drop; Phyle, an urn. The spectator may fit the names to the nymphs in the picture. Actæon, it may be remarked, was a Bœotian, which may account for his stupidity in thus wandering carelessly in so dangerous a locality.

"Soon as he entered the grotto, dropping with its springs, the nymphs, naked as they were, on seeing a man, smote their breasts, and filled all the woods with sudden shrieks, and, gathering round Diana, covered her with their bodies. Yet the goddess herself was higher than they, and was taller than them all by the neck. The color that is wont to be in the clouds, tinted by the rays of the sun when opposite, or that of the ruddy morning, was on the features of Diana when seen without her garments. She, although surrounded with the crowd of her attendants, stood sideways and turned her face back; and how did she wish that she had her arrows at hand—"



ENGLISH SECTION.]

THEIR EVER-SHIFTING HOME. FROM THE
PAINTING BY S. A. FORBES.



JU 93 L'EXPOSITION UNIVERSELLE DE 1889

DIANA SURPRISED

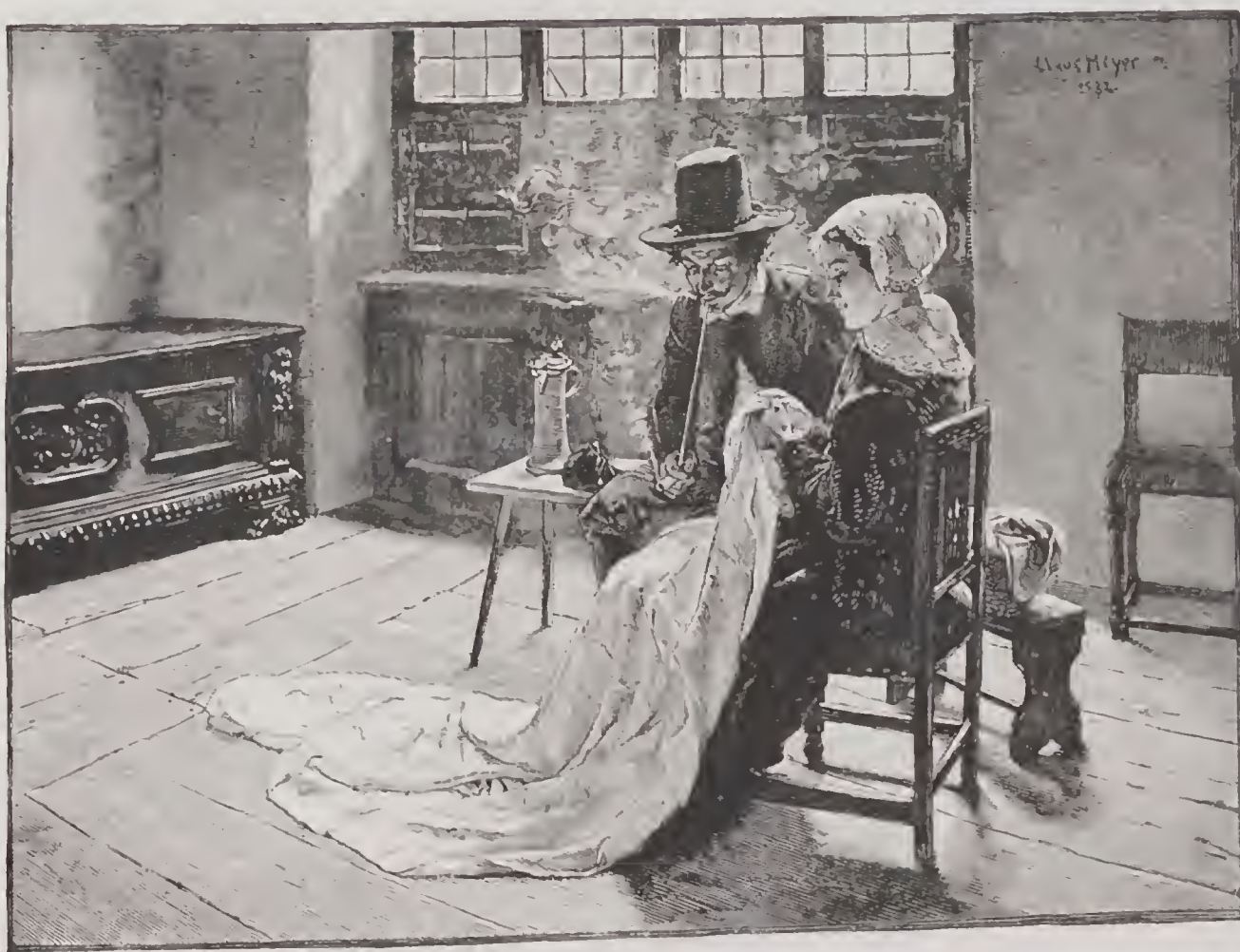
Wm. Etty



In default of them, she took up some water—after the manner of enchanters—and threw it over the intruder, who forthwith found himself transformed into a stag, and was run down and devoured by his own dogs, while his ignorant attendants cheered them on, and filled the woods with shouts of “Actæon!” summoning him to come and see the sport. The pack of these hounds is said to have been fifty strong, and their names were preserved by several Greek poets. Ovid gives thirty-six, which are interesting as showing the fashion of the ancients in these matters.

Though this painting was exhibited in the Salon of 1879, the artist brings it forward as his *pièce de résistance* in the Exposition ten years later; his most important exhibit after it being the charming study of “Psyche,” from the Salon of 1883. The first picture, it was thought, would have secured the medal of honor of the Salon were it not that the artist was a member of the jury, and, therefore, out of the competition; the second received one hundred and eighty votes out of the necessary one hundred and eighty-six for the same recompense. Somewhat mellowed and yellowed by the transformation of the varnish during its ten years of existence, the “DIANE” remains the largest and most important composition of its author and one of his masterpieces. It was purchased by M. Duncan for the sum of thirty-seven thousand five hundred francs, and has been exhibited in New York for a brief period. M. Lefebvre has long been known as one of the first of portrait painters, and five of these examples of his talent are included in the list of his works in the palace of the Fine Arts.

SO important a representative of the modern French school as JEAN PAUL LAURENS is naturally entitled to all the privileges that the somewhat elastic construction of the Exposition catalogues will permit, and we find his works entered accordingly, not only in the regular Fine Arts group, limited to paintings executed within the last ten years, but not necessarily present in the buildings of the Champ de Mars.



GERMAN SECTION.]

THE SMOKER. FROM THE PAINTING BY CLAUD MEYER.

but also in the Retrospective Exhibition. In the latter is his “L’Interdit,” painted in 1875, and now the property of the Museum of Havre; that sombre and most original composition in which the old story of the tyranny of the Church is again set forth; the closed and barricaded doors of the sanctuary, the unburied dead, and the dread edict of excommunication nailed on the wall. Down stairs, in the modern galleries, are his “Agitator of Languedoc” preaching to the dignitaries, from the Salon of 1887; a new



FRENCH SECTION.]

ROGER AND ANGELICA. FROM THE PAINTING BY J. BLANC.

rather than inspired. As compared with the truly spiritually-minded work by Puvis de Chavannes on the same wall—the youth of the same saint—it is of course put out of court; but then M. de Chavannes has seldom equalled, himself, this admirable painting. But even the somewhat *fade* and bloodless contribution of Cabanel, across the transept, seems to show truer ideas of mural decoration and of artistic distinction than these vigorously rendered figures, realistic and somewhat brutal, angels as well as beggars, and which, by their tremendous modelling and strength of light and shade, quite destroy any semblance of the wall which they are supposed to embellish but not to demolish.

But the third of these *extra muros* exhibits is one which reveals the artist not only as working within the limits of the greatest respect for his novel trade of decorator, but also as a painter who carries on his palette none but the sunniest and most cheerful of colors and in his imagination the lightest and fairest of visions. So complete is the surprise of the visitor to the old theatre of the Odéon who lifts his eyes to the new decoration of the ceiling and learns that it is by Laurens, that he generally refuses to believe his informant. Over his head he sees an immense and most novel composition, so spirited, so beautiful and so radiant, that Tiepolo might have designed it and Paul Veronese painted it. The great flattened dome of the Plafond is partially covered by a translucent awning, over which burns a midsummer sky of unequalled splendor and through which bursts a flight of naked goddesses, of surprising bigness and fairness and of wonderful whiteness, pinkness and creaminess. That such a conception and such an execution should have proceeded from this painter, who has been compared to Zurbaran and described

work, a strong study of Thomas d'Aquinas reading and annotating; "The Pope and the Inquisitor," reproduced by our photogravure, and formerly exhibited in the triennial exhibition of 1883, and two portraits, one of a lady, and one of M. Mounet-Sully in the rôle of Hamlet. Excepting the latter, all these paintings may be considered to represent that phase of his art—though not in its most lugubrious aspect—by which he is popularly known; and two of the three works catalogued, but not exhibited, are also devoted to this gloomy, mediæval, ecclesiastical history, "Les Emmurés de Carcassonne," in the Luxembourg, and the "Last Moments of Sainte Geneviève," on the walls of the Pantheon. "The Deliverance of the Captives of Carcassonne" is certainly not one of the painter's masterpieces; his earlier work, "The Excommunication of Robert the Pious," also in the Luxembourg, would have been much better, but that it was barred out by the statute of limitation. And although the French critics profess to consider the Pantheon decoration as a chef-d'œuvre and a monument of art, the unprejudiced verdict of posterity will probably decide that the vast wall space has been covered by labor heavy-handed

L'EXPOSITION UNIVERSELLE DE 1889



J.P. LAURENS PINX

Jean Paul Laurens
1889

THE POPE AND THE INQUISITOR.

as "a man of granite" and "a monk of the epoch of the Crusades," only goes to show that the limitations of genius are not always well defined.

In "LE PAPE ET L'INQUISITEUR," of our plate, the artist recurs to his historical themes and typifies the papal power in its close relation with that Holy Inquisition which it fathered in France, Germany and Italy, and protested against in Spain. The inquisitor, in his black and white Dominican robes, reads from a formidable yellow parchment, enforcing his points with one long forefinger on the table; the pope, who may be any one of a long line, listens attentively. A cardinal's hat lies on the table, and the papal arms are emblazoned on the cloth; the hat, the cloth, the edges of the nearest book, the pope's foot-cushion, his cap, his cape, his chair and even the darker squares of the tiled floor, all contribute to an ingeniously varied scheme of reds, to which the purple skirt adds another note, and the yellow of the furniture trimmings and the grays of the wall furnish the necessary contrast. The painter is rather fond of playing these variations on these ecclesiastical reds; sometimes, as in the cloak of the "Death of Marceau," he strikes a very bold note. In the present canvas, the harmonies are discreetly preserved; the unquiet, intellectual search for character, for human interest, is supplemented by a skilful exhibit of purely technical painter's qualities.

M. Ferdinand Fabre, in his *Roman d'un Peintre*, suggests, as a possible explanation of the painter's passion for mortuary subjects, an incident of his youth. Laurens was born, as is well known, somewhere about 1838, in Fourquevaux, a little village in the plains of Lauraguais, and of peasant parents. His first book was a *livre d'heures*, received from his dying mother; his first essay in art, an attempt to copy one of the engravings, a "Nativity," after Vanloo. In the spring of 1851,



FRENCH SECTION.]

ST. ISIDOR, A FARM-HAND. FROM A PAINTING BY L. O. MERSON.

Fourquevaux was invaded by a band of Italian artists, headed by one Antonio Buccaferrata, engaged by the curé to decorate the walls of the church. The young Laurens was not long in ingratiating himself with these painters, and secured the consent of his father to join the troupe when it departed. From town to town of the Midi he followed them about, grinding colors, cleaning brushes, and occasionally



FRENCH SECTION.]

BACCHANAL SCENE. FROM THE BAS-RELIEF IN WAX BY C. CLODION.

permitted to paint on backgrounds. In the auberge of the *Coq d'or*, one night, they found the innkeeper in tears over his just dead wife. Buccaferrata, inspired with the idea of making a study of the dead woman's face, shut himself up in the chamber with his sketching materials and the young Laurens to hold the candle that should properly illumine the features of the corpse. But, unskilful as he was, he was so long in executing a drawing that could satisfy even himself, that his assistant, stiff with fatigue and terror, ended by dropping the light and falling into a panic. From the impression produced by this night's vigil, the biographer infers, may have arisen that predilection for deathly things that afterwards distinguished his artistic career. Possibly, but the impressions of youth do not always give character to after life; and the dead hostess of the *Coq d'or* might have been supposed to have had a completely contrary effect on the soul of this painter.

BOTH the English and the American sections of the Fine Arts departments in the Exposition have the peculiarity of striking the unprejudiced visitor as better than he expected. Each of them is claimed to be next best to the great French display, and yet the contrast between them is one of the striking things in this building. "It is stronger than that between the English and the French," says an English art journal; "stronger even than that between the English and the Spanish or Italian rooms." It is not only that the American work shows so much more plainly the result of French influence and training, or that the English evinces that ineradicable fondness for sentiment and subjects which the other avoids;—it is rather a complete and racial difference in the way of setting about the painting of pictures in oil. Part of this lack of similarity is the result of selection,—the walls of the ordinary picture exhibition in the United States will show as dreary an array of domestic, anecdotic, humorous and sentimental subjects as the Royal Academy itself. But a comparatively stern jury sifted out by far the greater part of these story-telling canvases. For the rest, the divergence in artistic methods in the two countries seems to rest on a difference of temperament, which is by no means generally manifest in other things.

The revolt against the traditions of the "R. A." and the growing disposition of the younger men to seek their artistic salvation in French schools are yearly assuming greater proportions in England,—despite the warnings of Casandras like Mr. J. D. Linton,—but the results are scarcely yet apparent on the walls of galleries. Nevertheless, even within the sacred precincts of Burlington House may be seen each year a few, or a very few, totally commendable pictures, and a goodly number of these pearls of rareness have been transported this year to the Champ de Mars. The first that happens

L'EXPOSITION UNIVERSELLE DE 1889



A. GUILLOT PINT.

THE ARRIVAL OF THE PARDON

Le Pardon de la Mer



FRENCH SECTION.]

BACCHANAL SCENE. FROM THE BAS-RELIEF IN WAX BY C. CLODION.

to fall under our notice is signed by a name which the London art critics hail each year with a droll sigh of joy:—"MR. STANHOPE FORBES is one of the most able exponents of the artistic problems suggested by the study of the figures in an open-air environment." "It has been said of the present (R. A.) exhibition—the Hundred and seventeenth!—that but for the Academicians it would be excellent. This is the way of the malcontent and the scorner. To those who have any of the true palladium feeling it will sound flippant, even sacrilegious. For the truth is, that this year the Academicians have surpassed themselves. It is not, of course, to be denied that there are pictures on the line which are plainly the work of men who can both paint and draw; nor is it to be gainsaid that among these recreants there are some who belong to the sacred Forty. But accidents will happen; there will be rebels while the world goes round. . . . Side by side with these, trimmers and rebels proclaimed, are men of whom, to judge by their present performances, it were vain to hope in the future. Chief among these is Mr. Waterhouse with a 'St. Eulalia,' which would seem better at home on the Salon line than here: the same thing may be said, allowing for differences of mastery and intention, of the fresh and brilliant picture of fisher-life and seaside lights and aspects contributed by Mr. Stanhope Forbes." "Even as Mr. Stanhope Forbes stands alone in his excellent 'Fish-sale;'" etc., etc.

This clever painter, whose name thus shines like a good deed in a naughty world, is indeed one of the best of those modern renderers of "landscapes with figures," whose peculiar trade may be said to have been unknown to the older schools. No longer the result of a partnership, in which each artist painted in his specialty, nor yet an arrangement in which the conventional or decorative landscape set off the figure as a background, their pictures combine a double talent into a harmonious whole. The aspect of nature, in no ways falsified, lends her sentiment and her explanation to the particular message which the human figures are intended to convey; the artist contrives a subtler personification than the old Greek did with his naiads and hamadryads. The more important of Mr. Forbes's two contributions to the Exposition, reproduced in our wood-engraving, is one of his best examples. The original title, "THEIR EVER-SHIFTING HOME," has been translated in the official catalogue into "Une Famille de Nomades;" the theme is simply a wandering family of vagrants. The mother, somewhat more comely than usual, leads the dreary procession, carrying her child; a half-grown boy follows listlessly with a dog; and the van, which is house and home, drawn by a horse and a donkey, is seen at the top of the hill. The time of day is late autumn afternoon; the atmosphere is gray, and the

distant sunset is vaporous behind the dark tree-trunks. The artist paints broadly and sympathetically, and his color—a rare thing among English painters—has no taint of crudeness.

This picture was first exhibited in the Royal Academy of 1887; in that of 1888 he was represented by "Village Harmonics," a study of rural musicians, now the property of the corporation of that Birmingham which, formerly the seat of the manufacture of "Brummagem rubbish," is now considered to be the most artistic town in England. The "Village Harmonics" is Mr. Forbes's second work in the Palais des Beaux-Arts. In the Royal Academy of 1889 his exhibit was "The Health of the Bride," a wedding-breakfast in the parlor of an inn; to the exhibition of the Painters in Oil Colors, of this year, he sent a lamp-light effect, "A Fisherman's Reading-room." "The fresh and brilliant picture of fisher-life," so approved by the spleenful critic quoted above, was a "Fish-Sale on a Cornish Beach," exhibited in the Royal Academy of 1885.

THE character of the religious art of the Exposition is, naturally, very much that of the annual Salons. The most striking examples of the materialistic, the anecdotic or the irreverent rendering of sacred themes, have been weeded out in the process of selecting; but enough have passed the wickets of the Champ de Mars. The causes of this lack of spiritual-mindedness are plentiful enough—lack of faith, lack of refinement, over-estimation of purely technical qualities, etc., etc. M. Albert Wolff adds another for the "almost pitiful" state of French religious art—the fear of venturing on ground on which the old masters have said the last word. The somewhat conservative Anglo-Saxon critic is sometimes of the opinion that the modern French artists are not afraid of venturing anywhere. It is, perhaps, in strict accordance with the spirit of the age that the most worthy examples of this art are those in which the subjects are taken from modern life. The best Biblical scenes are nearly always those



GERMAN SECTION.

IDYL. ALLEGORICAL, DESIGN BY G. KLIMT

L'EXPOSITION UNIVERSELLE DE 1889



THE PICNIC

in which the elevation of the theme is rendered by some broader, atmospheric charm of color and sentiment—like Cazin's or like Demont's very beautiful "Les Lys" in the Salon of 1889—which is, in itself, quite modern, and unlike the methods of the old masters. One of the very best specimens of a modern subject, inspired with a simple and devout sentiment, is M. ALFRED GUILLOU's "ARRIVAL OF THE PARDON OF SAINTE-ANNE-DE-FOUESNANT, AT CONCARNEAU," reproduced in our photogravure. At the Salon of 1887, where it first appeared, its neighbors were of the usual uninspired type, with one or two exceptions. There was M. Louis Deschamp's "Sommeil de Jésus," also in the Exposition, "of the most perfect mediocrity;" the "Jeanne d'Arcs" of MM. Matejko and Lucas, which both made pretensions to rendering the heavenly nature of her inspirations, and the "Sainte Geneviève" of the American, Mr. Pearce, saintly to the extent of a gold ring around her head, and nothing more. On the other hand, there was Dagnan-Bouveret's "Pardon," one of the most admirable of his exhibits in the Exposition; M. Desrousseaux's "Dernière Heure," a priest carrying the sacrament to some dying peasant, and M. Muenier's "Bréviaire," in which another sits in his garden, his finger in his book, and peace in his soul. Something of this same peace may be found in M. Guillou's picture—the long procession of boats bearing the worshippers approaches the shore; in the foremost one are young girls in white, surrounding a gilded statuette of the Virgin and bearing a banner with her image, while two stalwart fishermen guide it carefully to land. The boats and their occupants, the sails and the banners, form a succession of objects relieved in low tones against a sky and a sea bathed in soft, pinkish light, the pale blues of the white dresses in the foreground furnishing the most valuable of half notes. In some way all this charm of light and color suggests the perfect peace of faith.

This artist only exhibits two other paintings, a young girl walking with her parents the evening of her first communion, and a very different subject, the last survivor of the famous "Vengeur." The latter work belongs to the Museum of Quimper; the "Pardon de Sainte-Anne-de-Fouesnant," to the Minister of Public Instruction and of the Fine Arts. The painter was born at Concarneau, and is a pupil of Cabanel and Bouguereau. He has received two medals, in 1877 and in 1881.

The painting of effects of sunlight is one of the difficult tasks held in great affection by the realistic modern French artists, and one in which, they flatter themselves, they succeed, or, rather, come near to succeeding, very much oftener than any one else. Their receipts for this very difficult operation vary from the conventional processes of the painters of the Institute to the eccentric methods of MM. Monet and Pissaro, and the results are equally dissimilar. It has been reserved, however, for a foreigner in the Fine Arts galleries to furnish a painting which to a very large number of the casual visitors will seem



UNITED STATES SECTION.]

PORTRAIT. FROM THE PAINTING BY MISS A. E. KLUMPKE.

the most effective rendering of noonday sunlight in the whole Exposition, and which the most critical will admire as a brilliant piece of technique. The Belgian exhibit resembles the great French one in its methods more than any other—though the best work in all the foreign art galleries, excepting the English, shows the influences of French training. M. EMILE CLAUS, however, does not recall any particular method of the schools; his canvases seem to show what might be defined, simply, as good painting. It is his "PIQUE-NIQUE," owned by his Majesty, the King of the Belgians, and reproduced by our photogravure, that arrests the steps and delights the eyes of every visitor in the Belgian gallery; his other two canvases, a landscape with a ford and a study of an autumnal afternoon, have, in a lesser degree, the same charm of truthfulness and of spirit. In the Salon of this year he also exhibited a "November Mists," and a "September Morning." He was born at Vive-Saint-Eloi, in Belgium, and dwells both in Astène in East Flanders, and at Paris, on the Batignolles.

The "Picnic," in this case, it will be discovered, is on the opposite bank of the little stream, and the personages in the foreground are only rather unmannerly country-folk, who are apparently trying to stare the festival out of countenance—all, excepting the two seated in the grass, who have found something more interesting than many picnics. But, just as he would do in nature, the only thing that the spectator notices at first is the blaze of sunlight which wraps everything in its mantle of warmth and glare. The methods by which the painter has accomplished this result are the old ones of the laws of contrasts and of keeping all the "values" true on whatever scale he may have adopted, but his processes are well concealed, and his results are excellent. The highest light in the whole scene is that furnished by the parasol of the lady in white standing by herself on the opposite bank, and that on the shoulder of the girl in the middle, and the very important daisies in the foreground come next. The water is darker than the sky, and the local color is kept everywhere with great truthfulness, even on the



UNITED STATES SECTION.]

ON THE TERRACE, IN ALGIERS. FROM THE PAINTING BY F. A. BRIDGMAN.

brilliantly illuminated edges of the peasants on the hither bank. The minute figures of the picnickers in white under the shadow of the trees, the brilliant reds and yellows of the steam-launch and the Belgian flag at its stern, the vivid reflection of the boat in the water, and the sunlit perspective of the distant fields, all contribute to this effect of luminousness. It may be noticed, also, that all the figures, even to the distant ones, are very well drawn, and have each a distinct individuality.



ALBERT MAIGNAN 1897

THE VOICE OF THE TOCSIN

Illustration for the book

IT seems to have been a premonition of some impending tempest of war and alarm that inspired M. Maignan in his work, "The Tocsin," rather than a reminiscence of past disasters. The grass grows green over the ravages of old campaigns; it is the dread of coming ruin that illuminates seers, prophets and painters. By a bold figure of painting—so to speak—the artist has here personified both the clangor of tumult and alarm from the mouth of the great bell, and the hurry and fear that set its iron tongue in motion. A whirl of figures, clamoring louder than Ulysses' ghosts on the Styx, take birth from these mighty reverberations, and stream off in the dusky air over the land already a prey to fire and murder. The strong powers that tug at the bell-ropes are wild with apprehension, the torn tricolor is flung on the parapet, and the blaze of the conflagration flares through the smoke. The speed and noise in the composition, the tremendous swing of the tocsin and the sudden appearance and sweeping flight of the personified clangor, are so well given that the spectator loses sight of the artist's invention and imagination in his admiration of his technical skill. "The vain mirages of the imagination," against which it is now the fashion of the Parisian critics to warn the French painters, are here more than abundantly justified.

The work of the artist has always been marked by a certain distinction of invention and composition, and once or twice—as in his "Dante encountering Mathilda"—he has lifted both himself and his audience bodily into that pure land of fantasy which most men, artists and laymen, never even hear of. But for a certain heroic loftiness of flight, a sort of inspired vision like Ezekiel's, he has as yet done nothing equal to this picture of tumult and warning. Before it, one learns with surprise that the painter is really a lawyer, having taken his degree as a jurisconsult before definitely adopting the career of an artist. He was born at Beaumont (Sarthe) in 1845, and it is related that his father, much displeased at first at the substitution of a painter for a magistrate in his family, has since been enabled to reconcile himself to the transformation.

While still pursuing his legal studies, Maignan amused himself somewhat as an amateur in the atelier of Jules Noël, but when the change of vocation was decided upon he became a pupil of Luminais, and first exhibited in 1867. Six years later the successes of his career began; in 1874, he received a medal of the third class; in 1876, one of the second; in 1879, one of the first, and in 1883 the red ribbon of the Legion of Honor. His "Dante and Mathilda" is in the Luxembourg, and though not removed to the Exposition buildings is officially entered in the catalogue, and is entitled to compete for the recompenses. This has been done in the case of a great many works of art, too large or too important to be transferred, or for which the overcrowded galleries of the Exposition afforded no lodgement. His "Awakening of Juliet," from the Salon of 1886, and now the property of the city of Lyons, is likewise catalogued in his exhibit at the Champ de Mars without actually



FRENCH SECTION.]

DANTE ENCOUNTERING MATHILDA. FROM THE PAINTING BY A. MAIGNAN.



FRENCH SECTION.]

THE DREAM. FROM THE PAINTING BY E. DETAILLE.

being there. On the walls of the Palais des Beaux-Arts, however, he has no less than eight important canvases, all of them owned by various museums, clubs and cities, excepting his sombre study of William the Conqueror, fallen half naked and head foremost from his bed of death and abandoned by all his attendants. The "Voix du Tocsin" is the property of the Ministère de l'Instruction Publique et des Beaux-Arts, and was exhibited in the Salon of 1888.

The difficulties of design and color in a composition like this are so many that a word or two as to the manner in which the painter has overcome them may be worth recording. In the first place, as is well known, a large bell in a tower of any kind is generally swung on heavy timbers and so surrounded by beams, walls and such other impedimenta that the instrument itself is half concealed, and the designer who wishes to represent its motion finds himself hampered by the intervention of these immovable and uninspiring supports. M. Maignan has contrived a belfry which is possible enough and which permits a free view of the swinging monster. The bulk of masonry and timber which carries it is behind and outside the scene; the long bell-ropes, carried up and out of sight, descend again over a curved framework which is sometimes actually used, and the ringers below have a clear space in which to agitate themselves. The modern device of having the bell remain motionless and rung only by the swinging of the clappers, would of course have been fatal in this case. The harmony of color in the crowded composition is equally remarkable; the cool tones are all in the patch of gray sky in the upper left-hand corner; below are the warmer neutral tints of the smoke and mist, the bluish green of the bell and the flesh tones of the figures declining into grayish and purple shadows. The flag below and a spot of flame from the burning roofs furnish the high notes of color. The anatomical science displayed, especially in the straining figures of the bell-ringers, has been specially commented upon. The modern French school does not lack for painters technically well equipped, nor do some of the others for painters with imagination, but so judicious a combination of the seer and the savant is not often met with. The painter was awarded a first-class medal by the Jury of Painting for his exhibit at the Exposition.

NONE of the foreign fine arts exhibits have suffered more—naturally—from the aversion of the European governments to take official cognizance of the Exposition than Germany. Her display of paintings in oil is limited to sixty-four canvases, and of water-colors and designs to twenty-four. Many



PARIS AT THE JUDGMENT OF PARIS

Turner del.



THE WOLF OF AGUBBIO

Barre Philadelphia

of the most important names in the North German schools are missing, and others—as that of Menzel—inadequately represented. Fortunately, a number of the best endowed painters of the Fatherland have had the courage, or the enterprise, to send their works to this world's fair, and among them are Uhde—the best liked of them all by the Parisians—Wilhelm Lindenschmit, those capable painters of genre, Gotthardt Kuehl, Wilhelm Leibl, Max Liebermann, CLAUS MEYER, Franz Skarbina, the animal painter Paul Meyerheim, and some others. In this gallery the smaller canvases are generally the better ones—which is also true in the neighboring Italian ones, though not altogether so in the Spanish. One of the very best of these easel pictures in the German display is Claus Meyers's interior, officially catalogued as "THE SMOKER," though in the Berlin Academy exhibition of 1883, where it was first exposed, it was called simply "Holland Interior." The very good wood-cut which we give of it will serve to indicate the simple composition and the rendering of light which is one of its greatest merits. Indeed, the *Zeitschrift für bildende Kunst*, which is the Berlin authority in matters of art, said of it: "Claus

Meyers's 'Holland Interior' is a cabinet-piece which would almost hold its own if hung near a Van der Meer of Delft. Unusually simple and correct in drawing, broad in the brush-handling and strong and plastic in the modelling, fine in tone and in the rendering of the atmosphere filled with tobacco-smoke through which struggles the light streaming in from without—this picture was a pearl in the exhibition."

The painter is of Munich, and in the great International Exhibition held in that city in 1883 he was represented by one of those technically difficult studies of white-capped sewing-women in a well-lighted interior which figure among the triumphs of the modern schools of painting. His other two pictures in the Exposition, "The Mysterious Tale" and "The Married Couple," show similar good qualities in the rendering of not dissimilar themes.

A FEW examples of the fine old-fashioned melodramatic romantic pictures are to be found in the Retrospective Exhibition of the French department, and among them, one of the largest and best, is BLANC'S "DELIVERANCE" or "ROGER AND ANGELICA." The artist, not so well known now as he once was, was born in Paris in 1846, christened PAUL-JOSEPH, was a pupil of Bin and Cabanel, and received medals in 1867, 1870 and 1872. At the Salon of 1872 he exhibited "The Abduction of the Palladium;" at that of 1873 "The Invasion," a scene from Virgil; at that of 1876, "The Deliverance" and "The Vow of Clovis at the Battle of Tolbiac—The Baptism of Clovis;" at that of 1878, "The Wife of a Brigand." His "Perseus," (1870), mounting in the air on a white winged horse very similar to that backed by Roger in the present scene, was formerly in the Luxembourg. As will be seen, his themes were not those generally affected by the latest painters of the French school.



FRENCH SECTION.]

MADAME RÉCAMIER. FROM THE PAINTING BY
BARON F. P. S. GÉRARD.

The heroine of this handsome scene is that Angelica, Queen of Cathay, an infidel princess, of exquisite beauty, who first appears in Boiardo's "Orlando Innamorato." The Christians are shut up in Paris, besieged by two hosts of Paynims, one from Spain and one, which had landed in the south of France, from Africa, when this beautiful Discord makes her appearance among them, having come from farthest Asia to sow dissension. Most of the champions fall helplessly in love with her, and among them, Roland or Orlando, whose passion extends not only through this book but through Ariosto's continuation, "Orlando Furioso." In the latter, however, Angelica has the weakness to become enamored herself of an obscure youthful squire named Medoro, and Orlando goes quite mad with jealousy and indignation. In the course of the princess's adventures she finds herself chained naked to a rock, to be devoured by a sea-monster, very much like Andromeda, and she is rescued by a wandering knight-errant, one Roger, who happens to come sailing by in the air on a hippogriff. This picturesque deliverance has been frequently represented in art—by Ingres's celebrated picture, by the large composition by Théobald Chartran, shown at the Philadelphia Centennial in 1876, by a very spirited statuette by Barye, etc. The poem further records that after they had landed in a place of safety, Roger—who was but a loutish knight, after all—offered violence to Angelica and she escaped from him by rendering herself invisible by means of her magic ring. Even Milton sings of her:

The fairest of her sex, Angelica,
 . . . sought by many prowtest knights,
 Both Paynim and the peers of Charlemain.



FRENCH SECTION.]

MOZART. FROM THE SCULPTURE
 BY E. BARRIAS



[FRENCH SECTION.

LULLY IN HIS YOUTH. FROM THE SCULPTURE
 BY ADRIEN GAUDEZ.

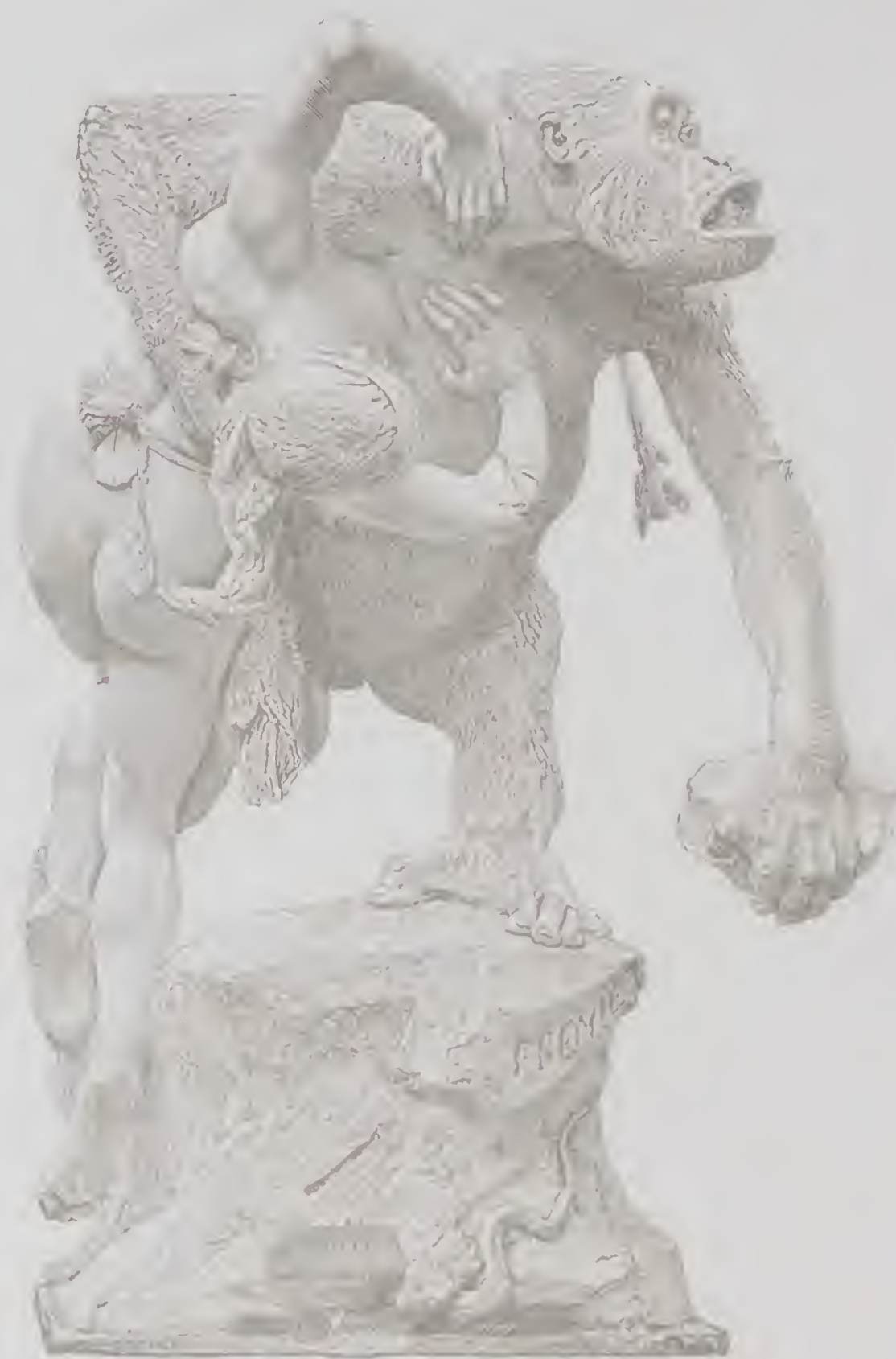


J. C. COX. PHOT.

VERY different is the legend which M. MERSON has illustrated in his "SAINT ISIDOR," also reproduced by a wood engraving. This time it is an affair of the Church, and no romancing tale by profane poets. St. Isidor lived about A. D. 1130, and was canonized by Pope Gregory XV., in 1622; his life was written in 1261, and was an amplification and continuation of an earlier biography. A further addition was made in 1275; these supplements being chiefly accounts of miracles wrought at the tomb of the saint, or by his intercession. His fête day is May 15th, and is still kept in state in Madrid by processions in the streets, with military bands, crosses and lights, while banners are waved, tapestries hung out, bells rung, and chants intoned by the clergy. The Church has found models and exemplars for her votaries in the humblest stations of life, and has enrolled in her sacred calendar, along with prelates, kings, learned doctors and martyrs, the servant girl, Veronica of Milan, the shepherd Wendelin, the beggar Cuthman, and the plowman Isidor.

The latter was a day laborer or farm-hand in the employment of a gentleman of Madrid, and worked on his employer's estate outside the capital. He was an industrious and faithful servant, and yet was accused by his fellows to his master of going to work late each morning because of the time he took to attend early mass in a church in Madrid. Upon being charged with this, Isidor answered: "Sir, it may be true that I am later at my work than some of the other laborers, but I do my utmost to make up for the few minutes snatched for prayer. I pray you compare my work with theirs, and if you find I have defrauded you in the least, gladly will I make amends by paying you out of my private store." The master, somewhat abashed, said no more, but resolved to watch for himself, and see how many of his precious minutes were stolen for these early devotions. So one morning, almost before it was light, he rose, and concealing himself, saw the plowman go to church and return to his work certainly somewhat later than the others. As he advanced to upbraid him for this delay, his steps were suddenly arrested by a strange sight. "In the field was a second plow, drawn by white oxen, urged on by an angel. He saw it in the slant rays of the rising sun through the thin vapors rising from the dewy soil. Up the field and then down again went the strange team, cutting a clean furrow and cutting it rapidly. Then the gentleman ran towards the field, but as he opened the gate the vision disappeared, and he saw Isidor bowed upon his plow, and his little son running by the head of the red oxen."

This is the official account; but the painter has wisely simplified the situation to suit his pictorial purposes. Instead of going to church, the laborer leaves his plow to pray, and while thus employed



FRENCH SECTION.]
TROGLODYTES GORILLA. FROM THE SCULPTURE BY E. FREMIET.

the friendly angel takes charge of the team and drives them along the straight furrow. In the distance the dazed master watches this strange scene, and when, recovering from his surprise, he advances and demands of his servant who was his assistant, the latter, surprised, will answer as he did in the legend, "Sir, I work alone and know of none save God to whom I look for strength."

Another incident related of this devout but somewhat impractical laborer is that, going to mill one winter day with a sack full of his wife's gleanings to be ground, he saw a number of wood-pigeons sitting disconsolately on a tree and fluttering over the snowy ground in the vain search for food. Whereupon he opened his sack and scattered a double handful of the precious grain to the birds. His wife, Mary, was also pious and virtuous, and loved to accompany her husband to churches and on pilgrimages. Finally, he died, at the age of forty, revered and beloved by all the neighborhood, and was buried in the cemetery of Saint André, his favorite church, but his body was soon afterwards removed into the sacred edifice, on which occasion all the bells in the tower fell to ringing, untouched by human hands.

This painting is from the Museum of Rouen, and was first shown in the Salon of 1879. M. Merson only exhibits two other canvases, "L'Amour au Jugement de Pâris" and "Le Loup d'Agubbio," the latter in the Retrospective Exhibition. The former represents the malicious little love-god standing alone on the site of the famous trial of beauty, the shepherd and the three goddesses having gone off and the latter having left their various emblems and attributes strewn around. "The Wolf of Agubbio" was converted from the error of his ways in the days when such things were still possible, and is seen in the streets of the little village, duly wearing his halo, and waiting peacefully for his daily ration from the butcher. M. Merson's name will probably appear again later in this work.

IN a corner of one of the upper galleries devoted to the Retrospective Exhibition hang the two charming reliefs in wax by CLODION, illustrated by our wood engravings. Carefully preserved under glass, the frail material has lasted with some unimportant losses through the years to see the modeller's fame



FRENCH SECTION.]

TURKISH BOYS LEAVING SCHOOL. FROM THE PAINTING BY A. G. DECAMPS.



J. C. OAZIN. PNY

ON THE MARNE.

Paris. 1872.

sink and rise again. "*Le père des pendules*," "The sculptor of the mannered graces," as he has been irreverently termed at home and abroad, lived in fame and died in poverty; for fifty years thereafter his works would not sell at all, and now the smallest will bring thousands of francs and the largest, thousands of pounds. The revived interest in the tastes of the eighteenth century—with which the brothers Goncourt have had much to do—and a general enlightenment and toleration in the public mind, have brought about this change of opinion of which, it is to be hoped, the sculptor's shade is able in some way to take cognizance. Certainly, it would be difficult to imagine any modelling lighter, more graceful or more distinguished than these spirited BACCHANAL SCENES in which those familiar personages, the Fauns and the Nymphs, once more disport themselves for our amusement, though apparently entirely for their own. The technical skill of the execution equals the style of the design, the different planes of the composition are most carefully kept, and the modelling of the details is quite admirable. The color of the figures is generally a light reddish brown—probably darkened by time—and that of the background or field, a very dark blue. These reliefs were sold at the great San Donato sale in 1879, and the only other work of the sculptor in the Exposition is a cast of a bacchante carrying on her shoulder a little satyr.

Claude Michel, called Clodion, came of a family of sculptors, all of whom enjoyed prosperity and lived to see it slip away from them. His father, Thomas Michel, was first a cook and then a sculptor, and was employed for a number of years by Frederick the Great. Clodion was the youngest child of ten, and was born in 1738, at Nancy. Three of his brothers, Sigisbert, Michel and Pierre were sculptors, their maternal uncle, Lambert-Sigisbert Adam, was Clodion's first preceptor, and his brothers, Nicholas-Sebastien and François-Gaspard, were also sculptors. So was their father, Jacob-Sigisbert, their grandfather, Lambert, and their great-grandfather, Claude, contemporary of Bernini. The three brothers Adam were all *prix de Rome*, as was Clodion; he married a daughter of Pajou, the sculptor, twenty-two years younger than himself, was divorced from her during the Revolution, and left no issue save an illegitimate daughter the last of whose descendants died four or five years ago in extreme poverty.



MINERVA AND TRUTH. DESIGN BY L. O. MERSON.

THE work of CAZIN is one of the latest treasures of the French school of painting—a treasure that has been added at a time when it seemed most needed to counteract certain tendencies towards poverty of spirit. Before the works of this artist the most zealous disciple of the materialists suspends for the moment his proselyting,—the utmost he can do, as he turns away, is to suggest that the painter has but one method. This is as true as it is of most the other great ones, impressionists, Academicians and *peintres de poésie*. Elie Delaunay is perhaps one of the most versatile, as he is one of the most distinguished. The similarity of Cazin's compositions is generally a superficial one, and in his large decorative paintings he is rather more like a subdued Besnard than he is like himself. The esteem in which he is held by the

Parisian critics is as honorable to them as to him; their efforts to translate into language the subtle character of his inspiration are sometimes worthy of perpetuation. His pastels "render well the twilight mists, the mystery of distances, the charm of undetermined hours, all that appeals to this original personality and captivates it." His water-colors "are imprinted with an exquisite charm, with that poetry which he knows how to diffuse through all his compositions, whether it is the melancholy *Hiver* or *l'Été*



FRENCH SECTION.]

THE BAY OF THE HERONS, LAKE OF THE FOUR CANTONS. FROM THE PAINTING BY P. ROBINET.

enveloped with caressing effluences, whether it is the *Nuit bleue*, which recalls our dreams and our tender avowals, or the *Nuit grise*, extended over the immensity of the plains and which gives so profound a sensation of solitude. I find him again, as I have always found him, delicate and distinguished, a most moving interpreter of nature."

"And Cazin, he also, [like Puvis de Chavannes] has been attentive to the obscure language, to the inexpressible music of things. Around the dunes, the sandy lands, the gray broken stones of the North, he has perceived the plaintive accords which prolonged themselves in the twilights. From sordines in minor key there seemed to pass through the falling night, under the ashy lights, the long drawn out accents of a peasant melopœia; a sorrowful voluptuousness floated along the earth, on the undulations of the herbage, in the soft humidity of the flat countries. The tremulous hour in which appearances transform themselves into phantoms, the mild suffering, the fainting away of beings in an atmosphere of forgetfulness, a gray building isolated on the dune and almost strange in aspect, a softness of light which seems to caress the pale barrenness, or over the little town the light march of the night—all this has been experienced by an artist enamored of the disquieting mystery of forms. In truth, this dolorous charm we have felt before his canvases, and yet his work leaves us somewhat disquieted, for it does not always give the impression of completeness. Certain drynesses of manipulation, certain naïvetés which may be deceitful, serve to put us on our guard against a skilful tricking us out of our emotions. More than one intention is only half realized, more than one thing desired escapes us. One might say sometimes that it was the whispering of a woman, a veiled shape that seemed to make a gesture of calling and then melt into the night. It might be feared that Cazin does not deem Nature, in herself, sufficiently poetic, and that he adds a little bit of romance."

As it will be seen, it is difficult to express exactly the charm and the character of his works; the things of the imagination are not to be weighed and measured. In all his numerous exhibits at the Exposition this distinguishing quality was strikingly manifest, and in the large "Ismaël" of the Luxembourg which was also catalogued. The titles of his canvases matter but little, his Biblical subjects are no stranger, no better than his modern bathers in "La Marne." And, as will be seen from our photogravure reproduction, he sometimes renders these Scriptural themes with modern details; the little walled

L'EXPOSITION UNIVERSELLE DE 1889



E. LUMINAIS, P. N. X.

FLIGHT OF THE KING GRADLON

Quintus Philadelphus

town from which "JUDITH" takes her departure for the camp of Holofernes was studied from an old one in Brittany, the costumes make but little pretense of following the text of the book of the Apocrypha.

She had "anointed herself with precious ointment, and braided the hair of her head, and put on a tire upon it, and put on her garments of gladness, wherewith she was clad during the life of Manasses her husband. And she took sandals upon her feet, and put about her her bracelets, and her chains, and her rings, and all her ornaments, and decked herself bravely, to allure the eyes of all men that should see her. . .

"Thus they went forth to the gate of the city of Bethulia, and found standing there Ozias, and the ancients of the city, Chabris and Charmis.

"And when they saw her, that her countenance was altered, and her apparel was changed, they wondered at her beauty very greatly, and said unto her,

"The God, the God of our fathers, give thee favour, and accomplish thine enterprizes to the glory of the children of Israel, and to the exaltation of Jerusalem. Then they worshipped God.

"And she said unto them, Command the gates of the city to be opened unto me, that I may go forth to accomplish the things whereof ye have spoken with me. So they commanded the young men to open unto her, as she had spoken.

"And when they had done so, Judith went out, she, and her maid with her; and the men of the city looked after her, until she was gone down the mountain, and till she had passed the valley, and could see her no more."

Her bracelets and her chains and all her ornaments, Ozias and the ancients of the city, are all omitted in the painter's narration—instead he has rendered "a peasant melopœia" which is good enough to be taken by itself. The important things, however, are all preserved, a gray, troublous atmosphere, an elevation of sentiment in the composition which may be felt if not comprehended, a fortified place with the signs of death and siege around it, and a striking figure of a woman who goes forth from its gates for some purpose which may be fatal but which seems great. This is to paint good pictures, if not literal ones.

THE fate of the city of Is is recorded in a fine old Breton legend which with some variations has come down to our day, and which has afforded M. LUMINAIS subject for the important canvas which figured at the Exposition and of which he has made one or two replicas. Is was given over to depravity, it appears; every form of luxury and debauchery held carnival there, the most saintly personages in vain endeavored to turn the inhabitants to righteousness. The deafest of all to their preaching was the princess Dahut, the daughter of the king Gradlon, or Gralon; so very wicked was she that her lover was no man but a fiend, specially sent up from below to work her ruin. To this handsome tempter she hearkened, and he persuaded her to steal into her father's bed-chamber at dead of night and take from beside his pillow the keys which locked the sluice-gates and shut out the ocean-tide. Barefooted, Dahut



FRENCH SECTION.]

DANTE AND VIRGIL IN HELL. FROM THE
PAINTING BY G. COURTOIS.



FRENCH SECTION.]

THE BAYADÈRE. FROM THE PAINTING BY G. COURTOIS.

accomplished this larceny and the sleeping city was aroused by the mounting flood which threatened all with destruction. Indeed all were drowned without hope, excepting only the old king, who had succeeded in getting to horse with his daughter behind him, and Saint Gwénolé, one of the missionaries. But as they raced towards the high ground inland, with the water already up to the horses' knees, the saint

L'EXPOSITION UNIVERSELLE DE 1889



J. G. PROFFER, PHOT.

THE CLASS



FRENCH SECTION]

EVENING. FROM THE PAINTING BY THÉODORE ROUSSEAU.

turned to the monarch and assured him that there was no hope for either of them unless he thrust away from him "the demon which he carried on his crupper." Whereupon the father reined in his steed and pushed his daughter from her seat, so that she perished miserably, near the place that is now called Poul-Dahut. Immediately the tempest ceased, the sky cleared, the saint and the king reached dry land, but the waters of the bay of Douarnenez roll forever over the city of Is.

In the pretty operetta by MM. Blau and Lalo, "*Le Roi d'Ys*," in which the latter succeeded in convincing the difficult Parisians that he was a composer worthy of their favor, the legend has been greatly modified, but scarcely improved. According to M. Blau's libretto, the king had two daughters, of which the wicked one was Margared and the good one, Rozen the blonde. Both were in love with the handsome warrior Mylio, but Margared had consented to espouse the prince Karnac, who at this period was besieging the city, in order to bring the war to a close. When it came to the point of going to the altar with him, however, her courage failed her and on her positive refusal the indignant prince assailed the town with fresh fury. Rozen attempted to induce her sister to redeem her vows; the latter, wild with jealousy, assailed her with a torrent of maledictions; Mylio puts Karnac to route and Margared joins the vanquished prince on the desolated lands near the tomb of Saint Corentin, patron of the ancient Armorica. In her rage and despair, she proposes to drown the triumphant and rejoicing city by opening the locks in the dyke which protects it from the ocean, and, in effect, this is accomplished, despite the angelic choruses which exhort the conspirators to forbear and the threats of Saint Corentin himself, who appears in the doorway of his tomb. From the perishing city the king, Mylio and Rozen alone succeeded in escaping to the rocks which bounded the flood. Margared, filled with remorse at seeing this overwhelming disaster, throws herself into the mounting deluge, Saint Corentin appears in the clouds and causes the ocean to become peaceful once more, and the curtain falls on this somewhat unsatisfactory triumph of virtue.

M. Luminais, *Hors Concours* in the Exposition, has relieved against the wide, tumultuous greenish sea of his composition, the warm tones of his riders and their horses, browns, reds and cream color, and has given to his group a spirit and action which translate well enough the fire of the old legend.

M. JEAN GEOFFROY is a painter of another kind—he has two themes, children and misery. His exhibit in the Exposition was about equally divided between these two—four of the former and three of the latter. Two of the latter, however, “*Les Infortunés*” of the Luxembourg and “*Les Affamés*” of the Museum of Trieste, were only catalogued but not actually exposed. “*Le Collier de Misère*” from the Salon of 1888, and now the property of the Museum of Cambrai, was hung on the walls, and was one of the few truly affecting renderings of poverty in the whole show. Whether it is worth while to portray in this apparently aimless manner this seamy side of life is an open question—when the result is simply unpleasant, as it generally is in paintings-in-oil, it would seem to be unnecessary. M. Geoffroy's works are not much better than any other well-painted ones of their kind and are generally, consequently, to be reckoned among those that might possibly be spared—in this latter, however, he has contrived to justify himself. His subject is of the simplest and commonest, his actors are not those to whom Christian sympathy is most apt to go out. Two descendants of that ancient race that has outlived so much persecution, father and son, drag a hopeless little cart containing their worldly goods up a long hill in some poverty-stricken suburb. A dreary, chilly gray sky lowers over them; the last degree of moneylessness is stamped on their clothes, their countenances, their equipage. The shock-headed boy throws himself

forward in the traces to pull, the commonplace, twine-bearded, red-eyed father lifts his head hopelessly. The completeness of this hopelessness is the strong subject-matter of the picture—the spectator looks at it with a chill of dismay. In none of his other works has the painter risen to this height or lowered his auditors to such a depth,—a genuine, tragic human emotion disengages itself from the sordid, realistic little scene.

The pictures of children are amusing, interesting and generally well conceived, but the infants—somewhat like Lobrichon's—are apt to be a little conventional and to have a strong family likeness among themselves. The painting selected for reproduction by photogravure in this work is much better in this respect than most of the others and is, moreover, the painter's latest work and one of his largest. The official title is “*IN CLASS; THE LABORS OF THE LITTLE ONES,*” but the sub-title, which best explains the situation, is “*An Idea.*” Where the idea is, is obvious to the dullest observer—in the head of the small workman in the foreground who is



FRENCH SECTION.†

THE FOUNTAIN OF YOUTH. FROM THE PAINTING BY F. E. EH RMANN.



SALAMMBO

Barre, Philadelphus



FRENCH SECTION.]

THE PRODIGAL'S DEPARTURE. FROM THE PAINTING BY TISSOT.

precipitating himself upon his writing-paper, heedless of the close observation of his next-door neighbor who, without any ideas of his own, is quite willing to appropriate those of other people. Around them are various other students, all apparently more or less embarrassed in the collecting of their thoughts, and in the background the comely school-mistress comes to the rescue of one of the most helpless. The subject of the composition is ingenious and amusing, the studies of the various types of children better than usual with the artist, the color pleasant and intelligently varied and the painting judicious and not too thin.

M. Geoffroy's pictures are so popular and so much reproduced in illustrations and photographs that all the others that figured in his list at the Exposition are pretty well known. There was "l'Heure de Goûter" from the Salon of 1882,—luncheon-time in the courtyard of the school, and the greedy little boy on the bench who refuses to share his repast with the small comrade in a blouse. There was "l'Heure de la Rentrée," from the Salon of 1883, a throng of very little ones, creeping unwillingly to school, and "La Sortie de Classe," Salon of 1888, in which they come out much more cheerfully. French children seem to have certain qualities which distinguish them from Anglo-Saxon ones, and which are more or less faithfully reproduced by their painters—a certain *douceur* which, with their clearness of complexion, they probably get from their mothers, which renders it impossible to distinguish the little boys from the little girls—except for experts in such matters, and which, in the case of the older boys, seems to render them somewhat un-boyish. The charm of many of these little ones is felt by every traveller—their dark eyes, smooth cheeks and the small seriousness of their regards, their addiction to polysyllables and comparatively elegant language and the general absence of those uproarious qualities which render the children of his own land so frequently a burden.

M. Geoffroy was born at Marennes (Charente-Inférieure), was a pupil of Levasseur and Eugène Adan, received a medal of the third class in 1883, one of the second in 1886, and a medal of bronze at the Exposition for his "En Classe—le travail des petits."

ONE of the most notable pieces of painting of flesh in the Exposition was M. GABRIEL FERRIER'S "SALAMMBO," one of the few paintings of the nude that have achieved the distinction of being removed from a Salon exhibition because of its nudity. This penalty was visited upon this canvas in 1880, after it had been hung upon the walls, by M. Turquet then under-secretary for the Fine Arts, though as he left undisturbed several



FRENCH SECTION.]

THE PRODIGAL'S RETURN. FROM THE PAINTING BY TISSOT.

other works far more reprehensible and much less admirable in technical qualities, his action seems to have been as unreasonable as these over-zealous ones generally are. The painter, who was not then thirty years old, found compensation in the removal of his work to the galleries of Goupil, where it was visited and admired by a multitude. This Salon was noticeable for other reasons; the total number of exhibits, in all the sections, painting, sculpture, engraving, architecture and decoration, reached the enormous figure of 7289, the largest number ever exhibited. The following year MM. Turquet and Antonin Proust resigned their functions into the hands of the associated French artists, and the "Salon Libre" was inaugurated with only 2500 paintings chosen out of 15,410 that were sent in. Several works of importance were exhibited for the first time at this Salon of 1880, some of which figured at the Exposition and will appear in this publication, Bastien-Lepage's "Joan of Arc," Luminais's "Enervés de Jumièges," Aimé Morot's "Good Samaritan," etc.

M. Ferrier's "Sammbo" is probably the best work of art of the several that have been inspired by the python scene in Flaubert's famous Carthaginian romance. The painter has not chosen to follow the narrative very closely—in fact, it was probably his wide departure from the spirit of the mysterious ceremony that evoked M. Turquet's disapproval. By the counsel of the aged Schahabarim, high-priest of Tanit or Astarte, she passes through this ordeal to fit herself for a very dangerous embassy to the camp of the barbarian and revolted mercenaries then besieging Carthage. The great black serpent was carefully guarded in the temple, he was "for the Carthaginians a fetish at once national and particular. He was believed to be the offspring of the slime of the earth, since he emerged from its depths and had no need of feet to traverse it; his progress recalled the undulation of the waters, his temperature the ancient and viscous darknesses, full of fecundity, and the orbit which he made in biting his tail, the unity of the planets, the intelligence of *Æschmôun*." Disrobing herself, and accompanied only by her aged attendant, Samambo enters the court of the python; a strange music, from two or three instruments, vibrates from behind the hangings.

"The horror of the cold, or a shame perhaps, at first made her hesitate. But she recalled the commands of Schahabarim and advanced; the python lowered himself and placing the middle of his body around the nape of her neck he allowed his head and his tail to hang down on each side, like a broken collar, the two ends of which trailed to the earth. Samambo rolled him around her hips, under her arms, between her knees; then, taking him by the jaw, she approached the little triangular mouth to her own

EXPOSITION ORIENTALE DE 1893



M. RICCO, LITH.

VENICE

Exposition Orientale de 1893



SPANISH SECTION.]

VENICE.

FROM THE PAINTING BY MARTIN RICO.

teeth, and, half closing her eyes, threw herself backward, under the rays of the moon. The white light of the luminary seemed to envelop her in a sort of silvered mist, her wet footprints shone on the tiles of the pavement, the stars palpitated in the depths of the waters; she crushed against herself his black rings spotted with plaques of gold. Panting under this heavy weight, her loins yielding, she felt herself dying; with the end of his tail he beat against her thighs, very softly; then, the music ceasing, he fell to the ground."

The painter, who was born at Nîmes, pupil of Pils and of Hébert and *Prix de Rome* in 1872, sent to the Exposition three portraits and two very important compositions, in addition to the "Salamambo." His portrait of M. Claretie, of the French Academy, represented the distinguished author seated at his



FRENCH SECTION.]

INNOCENCE. FROM THE PAINTING BY PRUD'HON.

work-table which was encumbered with books, papers and two statuettes—the "Molière" of Frémiet and the "Fortune" of Mercié—everything beautifully painted, including the countenance of the writer which, however, is not a very good likeness. This was from the Salon of 1888; from that of 1881 came the large decorative panel of "Printemps," so well known from reproductions, in which it sometimes appears with the wintry old man tied in the corner and sometimes without him. A still larger canvas is that sent from Rome in 1877 and illustrating the unpleasant legend of St. Agnes, dragged into a temple of Venus and rescued by a couple of angels, barely in time. The painter's versatility is not hindered by any monotony of conception or treatment; his paintings are generally to be identified only by his signature in the corner. At the Salon of 1889 he appeared with another immense composition, fortified by a text



ENGLISH SECTION.]

PORTRAIT OF LADY ARCHIBALD CAMPBELL.
FROM THE PAINTING BY WHISTLER.

from Horace, . . . *Bella matribus detestata*, a group of widows and mothers bewailing their dead whilst the hideous tempest of war rushes past them. This picture was bought by the State.

OF RICO'S "VIEWS OF VENICE" there is positively nothing new to be said. Everybody knows them, every collector owns one and every painter vexes himself over these deceitful, brilliant little scenes that are so true, seem so *facile*, and are yet so impossible to rival. Many an idler, beating about the canals and the lagoons in a gondola, has even seen the artist at work, his paint-box, canvas and palette all held in the left hand while the skilful right touches in deftly architecture and sunshine. For of late years he has wearied of the eternal painting from gondolas and has betaken himself to working on terra-firma, frequently in the most compressed of localities where an easel is an impossibility. Neither does he mind risking health as well as comfort in these improvised ateliers; some of his most effective presentations have been executed on shores where the malaria stalks at noonday and where even he dare not pass the night. In the Spanish section of the Exposition he exhibited no less than seven choice specimens, scenes in Venice, at Tivoli, Canet and Cannes. Our photogravure gives one of the best, if indeed there is much choice; notwithstanding their charm of color these distinguished little compositions reproduce admirably in black and white.

THE United States of America occupied four galleries—one of them a very large one—at the northern end of the Palais des Beaux-Arts and a portion of the stairway, and made the most creditable showing of American art that has yet been seen in one spot. In fact, it was claimed by the citizens, painters and others, of the great Republic then sojourning in Paris that, next to the French, the artists of their own country proved themselves to be the best provided both with artistic talents and with technical resources. However this may be, their display was a very interesting one, and a very great improvement over that made in the Universal Exposition of 1878. The awards of the Exposition were so plentifully distributed by the amiable juries that they can not be considered as proving very much in any case, but the number of those awarded to American artists may be worth giving. There were two Grands Prix given to Messrs. Sargent and Melchers, and the former has since been made Chevalier of the Legion of Honor. The gold medals awarded were four, the silver, fourteen, and the bronze, thirty-eight. The honorable mentions were twenty-four. In Class 2, water-colors and designs, there were two gold medals, six silver ones, two bronze ones and four honorable mentions.

Mr. BRIDGMAN'S is one of the best known names among the American painters and Miss ANNA E. KLUMPKE'S is one of the newest, and their contrasting pictures will serve very well to lead off our illustrations from this section of the fine arts display. The lady was born in San Francisco, and has been a pupil of Tony Robert-Fleury, Bouguereau and Vuillefroy and also of Boulanger and Lefebvre in the



FRENCH SECTION.]

THE CENTAUR AND THE NYMPH.

FROM THE PAINTING BY H. F. GIACOMOTTI.

great Julian atelier where so many students have learned the painter's trade. For her portrait in the Exposition she received a bronze medal, and had previously been awarded an honorable mention at a Salon. Mr. Bridgman, as being an older hand, carried off a silver medal, and we shall hope to illustrate one of his newest pictures by a photogravure plate. For the present, that we may give the foreigner's opinion of his work, we will quote M. Albert Wolff, apropos of this picture, "ON THE TERRACES, ALGIERS," reproduced by our wood-cut and which first appeared at the Salon of 1887.

The *Figaro* critic is disposing of a French painter who also concerns himself with Eastern subjects. "Among the painters of Arab things, M. Lazerges occupies an honorable place; he sees clearly, but he only succeeds in rendering what he sees in an incomplete fashion. The atmosphere of the Orient is of such a transparency that it envelops everything in a sort of silvery bath. The Orient of M. Lazerges is much colder than nature; but, to tell the whole truth, for myself, I prefer this sort of an Orient which remains somewhat below the ordinary temperature to that other, which, under the pretense of color, is only a reunion of the most violent tones. Ziem, who has been, and who still is, at his best, one of the most seductive colorists, has founded, without intending it, a very unpleasant school which imitates him clumsily. It is the everlasting fable of the Ox and the Frog, illustrated at each Salon by the lesser men whose abuse of vermillion and chrome yellow is truly something deplorable. Nothing is easier than to paint this noisy Orient *de chic*, without leaving Paris. It is only necessary to cut out the silhouette of a city with minarets against a blazing sky. It is not difficult, as you see. But when you know this country, when you have become cognizant of the extreme distinction of the coloring in the transparency of the air, you recoil with a shock before these extravagances of the palette which have nothing in common with the realism of nature. And you experience a certain relief in pausing before the painting of M. Bridgman, who exposes a very distinguished work, a view taken on the terraces of Algiers, and which in the simplicity of its gray tones gives a very much better idea of the Orient than all these uproarious canvases."



FRENCH SECTION.]
MONUMENT TO LA FONTAINE. FROM THE
SCULPTURE BY A. DUMILATRE.

THE last days of the Exposition afforded an entertainment to the visitors of all the sections which the earlier ones lacked, in permitting them to follow the awards which the Juries had so liberally bestowed, and to confirm and reject these awards according to the dictates of their own personal tastes. It is well known that these awards, plentiful as they were, elicited a storm of protests and many refusals, and the artists, strange to say, showed themselves in this case not quite so sensitive and disputatious as the manufacturers, merchants and agriculturists. In the sections of painting and sculpture the trouble arose from the reasonable decision of the Jury not to consider any previous Salon honors, but to judge the works of the artists of each nation exclusively from their exhibits at the Exposition. Hence the indignation of painters of renown at receiving second medals, when they had, in former years, been awarded first ones, or at being awarded first medals when they had had medals of honor. Disparaging comparisons were also made with the number and amount of prizes distributed among rival nations. Thus, Mr. Alexander Harrison, awarded a medal of gold, very justly, in the United States exhibit,

refused the purple ribbon of Officer of the Academy, because it was the only one given to the artists of his nation, while those of others had received several of these decorations. Thus, MM. Cain, the sculptor, and Benjamin Constant, the painter, refused first medals, and MM. Léon Comerre, Debat-Ponson, Yvon, Laugée, André Brouillet and Jules Garnier declined to receive various second and third medals, because they thought that their past records entitled them to something better. These little jealousies and heart-burnings are inevitable in any competition, of any kind whatsoever.



FRENCH SECTION.]

PERSUASION. MARBLE GROUP BY CYPRIEN GODEBSKI.

In following the awards of Grands Prix, medals of gold, silver and bronze, and mentions honorable, numerous affixed to the frames of pictures and the pedestals of statues in these later days, the intelligent visitor—as has been stated—discovered a new entertainment. A sort of psychological interest attached to these nicely defined distinctions, for not only were the choices made between various artists but between the various works of each artist—the certificate of distinction being attached to the best production and to that only, with the exception of Cormon and possibly one or two others. The largest and most popular works of art were not always thus honored by this council of experts; and moreover, among



J. J. LAGNAN. B. W. L. E. T. B. N. Y.

VACCINATION

Bureau, Philadelphia



FRENCH SECTION]

JOAN OF ARC. FROM THE PAINTING BY BASTIEN-LEPAGE.

the paintings especially, there were evidences that the minds of the honorable jury were not exclusively affected by considerations of purely technical excellence, but sometimes by others which might be defined, roughly, as sentimental ones. This peculiarity is one which may generally be detected in the workings of a French jury, and which, on the whole, does them honor, as it is never permitted to so far run away with their judgment as to lead them to favor bad painting because of a pleasing subject—as is sometimes the case in lands in which the official language is English. But when the technique of a work of art is just good, and the theme is one of those in which it is so very easy to be ridiculous, and, instead of the absurdity, the artist has contrived to suggest neatly his bit of imagination or patriotism—then he is very likely to see his work preferred by his judges over the works of his compeers which are just good painting alone. The poverty of elevated sentiment and originality among the artists of the contemporary French school can not be justly laid to the inability of their public to appreciate these qualities, notwithstanding the clamor of the realists. As an instance in the present Exposition may be cited the case of M. Hébert, Director of the French Academy in the Villa Medici, who hung in two opposite corners of one of the upper galleries devoted to the Decennial exhibition, two half-length studies of female muses, or genii, one with a harp and one with an urn, soberly and judiciously painted, harmonious in color and touched with a bit of melancholy and unreality. Yet for these unpretentious canvases he has been awarded no less than the Grand Prix, and this honorable distinction is given, not to “The Muse of the North,” but to the “Aux Héros sans Gloire.” Of course, no judgment of works of art is comprehensive

Rêve" belongs to the Ministère de l'Instruction Publique et des Beaux-Arts. Detaille's exhibit in the modern collection was completed by his painting—well known by its reproductions—a workman by the roadside saluting "Son ancien Régiment" as it rides by, and two smaller canvases, "An Officer of the 5th Regiment of Hussars, 1806," and "Le Revue." The latter, two cuirassiers, pistol in hand, riding in advance of the general's staff, is one of the studies for "L'Armée Française" and has more spirit and style than any of the others on this list.

IF we leave the moderns for a moment and return to the ancients we may find something more satisfactory—ladies, perhaps. BARON GÉRARD's famous portrait of the beautiful MADAME RÉCAMIER hung among that sort of epitome of the French art of the century, from David's "Coronation of Napoleon" to Manet's "En Bateau," which was placed around the great interior gallery of the dome of the Palais des Beaux-Arts. Numerous doorways gave access to this gallery from the inner ones, French and foreign,



FRENCH SECTION.]
SHORES OF MOROCCO. FROM THE PAINTING BY E. DELACROIX.

which occupied the second floor of the building,—the visitor issuing from these rooms—very close in the heat of midsummer—found himself in the open, at the base of the handsome dome rising high overhead. All around the walls on one side of him ran the long display of most illustrious canvases;—over the rail, on the other side, he looked down into the open space under the dome, shown in our colored plate, the centre of which was occupied by a cast of Carpeaux's group for the fountain of "The Four Quarters of the World," in the Avenue de l'Observatoire. Among these chefs-d'œuvre, "picked over on a shutter," as the French put it, were the two life-size, full-length portraits, by David and Gérard, of this beauty who alone succeeded in making reasonable the pseudo-classic modes of the Empire. They were hung almost side by side, and both are familiar from their many reproductions. David's work has remained unfinished, his careful outlines in many places filled in only with the first rubbing in of color. Whether, if he had completed his task, he would have succeeded in rendering something more of the grace of his subject, cannot now be determined; this painter of history, "much more by his portraits than by his Sabines," sometimes buried—especially in his works painted under the Empire—the character,



FRENCH SECTION.]

GENERAL PRIM. FROM THE PAINTING BY HENRI REGNAULT.

the life and the spirit of his sitters under the careful and labored detail of his execution. But the men of the Revolution he rendered with the vigor and the clairvoyance of one who himself shared the inspiration of that period of overturning and starting all things anew.

Madame Récamier, in his painting, sits at length on a sofa furnished with pale yellow cushions, and against a dark gray background. The color of the upholstery is suggested rather than repeated in the yellowish gray floor, and—unfinished as it is—the general harmony of the composition is well preserved. Her dress is the conventional white one, her bare arm lies in her lap, and her face, slightly turned over her shoulder, regards the spectator with a younger and more ingenuous countenance than in Gérard's presentation. In the latter, the art of the artlessness is more apparent, the simplicity of the coiffure and the costume, the apparent naïveté of the attitude, reveal only the *dame du monde* skilfully adapting the prevailing modes. The little curls on her forehead are more effectively arranged, the pretty arms fall into positions best suited to display their charms, the long and beautiful feet—which the painter has evidently flattered—are disposed with admirable skill. Over the lap of the simple white dress is judiciously draped an overskirt of yellowish orange which with the dark red of the chair and the gray of the cushions forms an exceedingly becoming setting-off for the fair complexion. The conventional curtain stretched across



TRAGEDY OF THE STONE AGE

Bronze Philadelphia

the background, between the studio-property columns, completes this harmony by its pale red tones. Not only is the lady a trifle older and much less guileless than in David's painting, but she is also—and, probably, consequently—much more charming and interesting and very considerably prettier. As is well known, all David's determined "Romanism" generally deserted him, in spite of himself, when he found himself face to face with the personality of his sitters, but it is possible that his direct and simple study of Mme. Récamier was not more faithful to that lady's particular individuality than Gérard's admirable piece of posing. The latter will always remain the most popular, and it is perhaps worthy of remark that in the great panorama of the personages of French history, exhibited in the Tuileries garden and executed by Stevens and Gervex, the lady sits among the immortals in Gérard's attitude. The latter was, moreover, as has been said, "born *peintre du monde*." The character of his talent, graceful, ingenious and not too austere, adapted him to the exigencies of a society which was again establishing itself, and which glossed over with a certain polish and elegance even that epoch of brute conquest, the First Empire.



FRENCH SECTION.]

THE LUST OF GOLD. FROM THE PAINTING BY COUTURE.

THE sculpture galleries of the Palais des Beaux-Arts ran along the two long lateral exterior walls and within the transverse ones of the Galerie Rapp. The French sculpture occupied the latter and the two halves of the lateral ones nearest to it. It was also scattered pretty thickly over the whole space of the Exposition grounds from the top of the dome of the Trocadéro to the portals of Machinery Hall. But in the long Galerie Rapp it was crowded together in a bewildering throng, and with a most disastrous effect upon the individual works. The dazed tourist wandered from one white figure to another, and was only enabled at rare intervals to concentrate his powers of observation upon the particular *chef-d'œuvre* in front of him. This was the more regrettable as a great number of the most important productions of the best modern French sculptors were here brought together, either in the original marble or bronze or in plaster reproductions. Many of these will be illustrated in the course of this work; not to take too many at a time, we will begin with two of the most clever of the minor ones and with the most striking and notable one of the whole display.

The conception which MM. BARRIAS and GAUDEZ illustrated in their two statues and which inspired still another sculptor at the Salon of 1886, seems to have originated with the first named. At least his



"HYMEN, OH! HYMEN!"

Bureau Philadelphien



FRENCH SECTION.]

DECORATION OF THE SORBONNE SCIENCE. FROM THE PAINTING BY P. DE CHAVANNES.

Place des Pyramides which the sculptor tried in vain to better at this year's Salon. In his less interesting archæological researches he has been less successful; under the dome of the Palais des Beaux-Arts was placed his statue in bronze of the man of the Stone Age, dancing along in triumph with the severed head of his game under his arm, and which was quite uninspiring. On the pedestal of this statue was inscribed, with a curiously inartistic prosaicness, the guarantee of the authenticity of the modellings of the head and of the arms and accoutrements from the recently discovered human remains of the epoch—the statue itself belonging to the Retrospective exhibition.

But in his modelling of animals the sculptor has an excellence all his own, an ability to render the intimate character of his beast without the artifices which Barye and his pupil, Cain, employ and without the necessity of violent action. In the Luxembourg is that most diverting group of a young satyr teasing a couple of bear cubs, which issued from his atelier as far back as 1867, and which as infallibly moves the spectator to smiles as does the smiling little boy of Correggio, celebrated by Vasari. His horses, even when posed immovably on all their four feet—his favorite attitude—are extremely full of spirit and life, and his later zoological studies are not less successful in these qualities. In one of the picture galleries of the Exposition was set up his plaster group, from the Salon of 1880, of a very tall negro lugging along by its enormous ears a grotesque, furiously-resisting infant elephant, about as big as a Newfoundland dog, and in the great sculpture gallery outside were placed his two life-size plaster groups of a hunter of the Stone Age in the fatal hug of a bear and the "GORILLA," reproduced in our wood-cut. The former belongs to the Museum of Natural History and appeared in the Salon of 1885, the latter received the Medaille d'Honneur at the Salon of 1887. Both were in yellowish plaster, the bear-hunter in front of the "Gorilla," and the latter placed against one of the ornamental greenish-blue iron columns which supported the upper gallery and with which it formed an agreeable arrangement in color that contrasted strongly with the frank horror of the group. The travellers' tales on which the subject is based are now relegated to the limbo of other fables, but M. Fremiet has not spared any details to make his story as hideous as possible—the refinement in the forms of his negress, the wounds on her person and the snarling ugliness of her captor. His pursuers have driven a great arrow through his shoulder, the point issuing from the flesh, and he turns on them fiercely, grasping a huge piece of flint for a projectile. If sculpture is the most intellectual of the plastic arts—as has been claimed for it—it would



FRENCH SECTION.]
DECORATION OF THE SORBONNE PHILOSOPHY AND HISTORY. FROM THE PAINTING BY P. DE CHAVANNES.

seem that this work was scarcely legitimate sculpture. The group is also reproduced in the bronze statuettes which are sold for parlor ornaments. The artist was a member of the Jury at the Exposition, and consequently *Hors Concours*.

TO return to the painters, the photogravures give four or five examples of those varied and individual moods in which the moderns seek to render different aspects of Nature, of yesterday and to-day,—those “sentiments, thoughts or fresh needs” with which each artist is filled and which cause to differ so widely the inspirations which are drawn from this common “Mistress of the Masters.” From realism to fable, the range which she offers is sufficiently wide, and it is rather to be wondered at that, when her bigness is considered, the variety of men’s renderings is not even greater. M. MERSON’S “WOLF OF AGUBBIO” has already been noticed (page 18); it may be mentioned, further, that it was Saint François d’Assise who effected this remarkable conversion, and that the painter travelled from Rome to Agubbio to study the locality of his scene. The picture is in the Museum of Versailles. JULES BRETON’S “APPEL DU SOIR” is one of his newest works and one of his best,—that suspicion of self-conscious grace which sometimes affects his young peasant women, as the “Glaneuse” of the Luxembourg, is here absent, and the rendering of the mellow, warm twilight that is settling down over the fields is admirable. This artist exposed ten paintings in the modern section of French art and five in the Retrospective, and was member of the Jury and *Hors Concours*. DAGNAN-BOUVERET is a much younger man and his works figured only in the Decennial exhibition. Here he had nine catalogued, though only five were actually on the walls. Of the others, two, “Le Pain Bénit” and “Chevaux à l’abreuvoir,” are in the Luxembourg, his charming conception of the “Virgin” is in the Munich Pinakothek, and the “Accident” in the gallery of Mr. Walters, of Baltimore. Of the paintings exhibited, two were portraits—one of his grandfather, one was the “VACCINATION” of our present plate, one his great “Bénédiction” and the third “The Pardon,” on whose frame was tacked the award of the Grand Prix. Of one of these latter two we hope to give also a photogravure.

“The Vaccination” is the property of M. Turner and first appeared in the Triennial Exhibition of 1883. The subject is one that has been treated by three or four of the later-day painters and that probably owes its popularity to M. Pasteur. Dagnan-Bouveret’s young patients and their respective mothers



FRENCH SECTION.]

THE LETTERS, SCIENCES AND ARTS OF ANTIQUITY.

FROM THE PAINTING BY F. E. EHLMANN.

are grouped in one of the sunny interiors filled with a beautiful diffused light which he paints rather better than anyone else, and through the window is seen a glimpse of summery greens. The map on the wall is introduced for the purpose of completing the color composition by one or two strong blocks of color. The painter was a pupil of Gérôme, and first exhibited in 1876. His "Wedding Party at the Photographer's," three years later, was the first of his celebrated works, in all of which may be found combined a technical skill that betters the bests of the realists and impressionists and a sentiment of refinement and distinction to which they are quite unknown. "He is a digger and one inspired; he paints with his soul, and each one of his works reflects a poetical sentiment."

M. PAUL-JOSEPH JAMIN'S "TRAGEDY OF THE STONE AGE" proceeds on a different theory. The situation is probable enough—the pre-historic hunter returns to his cavern home only to find it occupied by a very modern-looking lion who has already disposed of the unfortunate wife. The husband's sudden paralysis of surprise and terror is almost comic, but both in his figure and in that of the dead woman are traces of refinement in form and color which the painters give these remote ancestors, but which the scientists are much inclined to deny them. The artist was born in Paris in 1853 and was a pupil of Boulanger and Lefebvre. His only other exhibit at the Exposition was also a scene from the age of stone,—a party of hunters flying from the most colossal of possible mammoths.



ENGLISH SECTION]
ICARUS. FROM THE STATUE BY ALFRED
GILBERT, A. R. A.

THE larger paintings in the Spanish section were almost exclusively given to sombre subjects—some of them very sombre indeed, and the largest distinctively cheerful and decorative scene was from the brush of an artist born in the Philippine Islands, and whose preliminary occupation was as unique in artistic annals as his birth-place. The merit of this important painting, reproduced by the photogravure, entitles its author to tell his history, which he has done briefly as follows:—He was born at Badok, the 23d of October, 1857, and having completed his course at the Naval School was duly licensed as a pilot and followed this calling for three years with more than usual skill and courage. At the end of this period, however, he announced his intention of becoming an artist, and after having encountered the customary opposition from all his friends and acquaintances commenced his studies at the Academy of Fine Arts which is to be found in Manila. This institution, a short time afterwards,—to use his own words—"politely dismissed" him. No true artist is discouraged by such a set-back as this, and Signor LUNA, persevering in his resolution, contrived to secure some instruction from an indigenous instructor named Guerrero, and soon afterwards secured the aid of his family for the journey to Madrid. In the Spanish capital he obtained the friendship and instruction of Vera, which enabled him to visit Rome. His first important picture, "The Death of Cleopatra," exhibited three years later, secured for him in Madrid a medal of the second class; and three years later still his "Spoliarium" received a third-class medal at

the Paris Salon of 1886. In the latter work he revived once more the cruelties of the Colosseum,—the connoisseurs, the *dilettanti*, of the spectacle arresting their steps to contemplate the slain bodies of the gladiators dragged out of the arena. For the Senate House of Madrid, Luna has executed a large painting representing the “Battle of Lepanto,” destined to serve as a pendant to Pradilla’s “Surrender of Grenada”—which we hope to present to our readers—and which was very favorably received by the public. The city of Manila, repenting of its early discourtesy, commissioned him to paint a historical composition commemorating the conquest of the Philippines, and the artist selected the characteristic



ENGLISH SECTION.]

PEACE. FROM THE STATUE BY ONSLOW FORD.

subject of the *Pacto de Sangre*, or the “Compact of Blood,” a ceremony of the ancient Philippine islanders, by which they established and consecrated the bonds of friendship and alliance among themselves. The artist desired to exhibit both the “Spoliarium” and the “Battle of Lepanto” at the Paris Exposition, but was unable to secure the consent of the Commission of Madrid.

For the painting reproduced by our plate he found his text in the *Carmen Nuptiale* of Catullus, “Come, HYMEN, OH! HYMENÆUS!” The graceful Greek wedding procession winds its way through the marble courts of the temple, with a cheerful diversity of attitude and expression and with a very varying

L. EXPOS. INT. CHICAGO 1893



W. A. BOUQUET, PHOT. PINX

SONG OF SPRING

W. A. BOUQUET, PHOT. PINX

range of color, from the delicate contrast of the white-robed bride against the white column, accented by the dark, reddish purple of her companion, to the golden browns of the figures in the rear. The painter's four other exhibits were a portrait, a landscape, a "Bacchante" and a genre scene, "The Model."

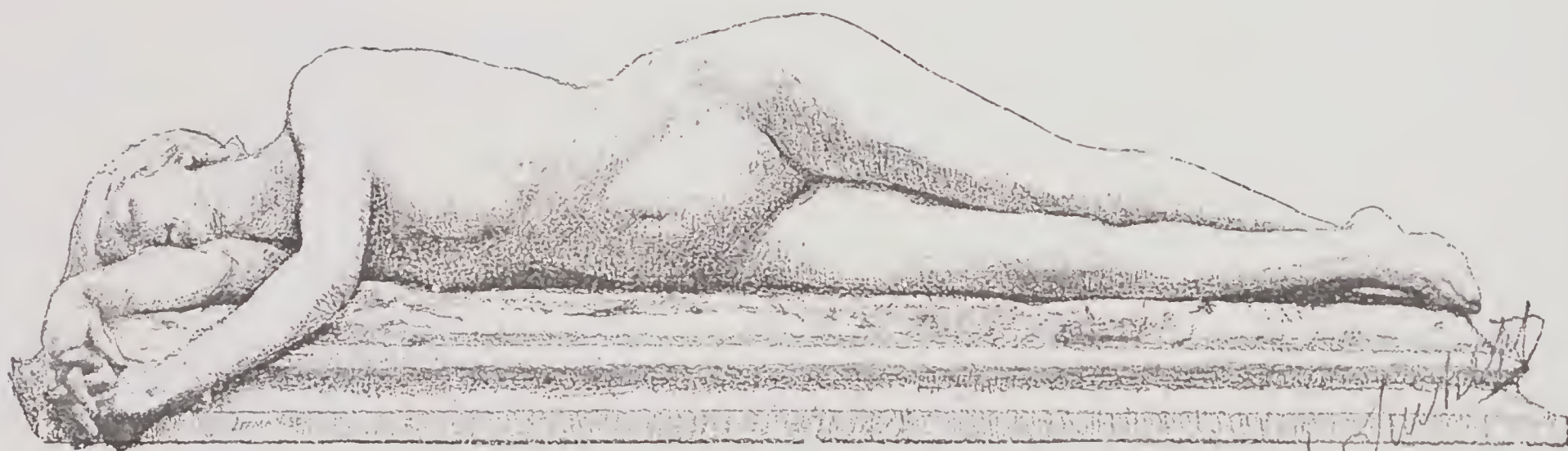
THE reputation of DECAMPS has suffered, in common with that of other leaders of the "romantic" school, by contrast with the greater brilliancy of Delacroix. Part of this may be due to the natural limitations of his organization, and much may be attributed to that lack of early technical training which he himself deplored. "When we have defined," says M. Gustave Geffroy, "the singularity of arrangement and the long and languid grace of the vignettes of 1830, when our eyes have later been amused by the rosy and sprightly defiles of Bohemia led by Diaz through his forests, with caprices of color and, almost, of design, when we have been surprised by the nullity of that art truly excessive which is asserted by the bulk of the work of Delaroche and Horace Vernet, we are led to renounce the enumeration and the study in detail of the series, of the groups, of the schools. Even the art of Decamps, however solid may be certain of his pages so obstinately constructed, scarcely solicits our attention. It is better worth our while to proceed immediately to the material splendor and the fine intellectuality of Delacroix."

Decamp's reputation, however, is not to be so summarily dismissed, and the torrent of eulogy with which the modern French critics acclaim the name of Delacroix is not to be taken too seriously. In fidelity to Nature—a virtue very sparingly cultivated by the "romantic school"—the latter painter is scarcely entitled to the preference; in correctness of design and in veracity of color his shortcomings stand in need even of the elaborate apologies which his admirers have made for them. In the Centennial section of the Exposition he was represented by twenty-one examples, and Decamps by seven. Among the latter was the celebrated "SORTIE DE L'ECOLE TURQUE" of the collection of Mme. Moreau-Nélaton, reproduced in our woodcut,—an excellent example. Another version of this favorite subject is in the collection of Sir Richard Wallace. In both there are similar figures and the same glow of sunshine on the white wall, but the Exposition picture was distinguished by the two red columns. In neither of them, however, is there much of that "local truth" which Professor Gerard Smith finds in the Eastern scenes of this painter.

AMID the general chorus of admiration which ascended around the display of French art in the galleries of the Exposition there was one notable exception, that of the appreciation of the methods of the modern landscape painters of that country. The glories of the school of 1830 are forever dinned in the ears of these moderns; the recent death of Jules Dupré has produced a fresh supply of eulogies of his contemporaries and lamentations over their descendants. Both native and foreign critics, big and little, expatiate upon the sublimity of one and the littleness of the other;—upon the "generalization of



ENGLISH SECTION.]
MEDEA. FROM THE SCULPTURE BY HAMO THORNYCROFT.



FRENCH SECTION.]

"BYBLIS." FROM THE SCULPTURE BY SUCHETET.

plans and the unison of harmonies" by which the former "disengaged an eternal character from the Aspects, the Seasons and the Hours," and "the bigness and glare," the "end of a school which scatters itself in niggardly analyses, incapable of lifting itself above the accidental," of the latter. M. Maurice Hamel, for example, in a fine figure of speech, declares that the former, "inspired by a sentiment, dreamy, exalted, melancholy or fervent, have filled up the abyss which separates us from impassible Nature, penetrating it with their thought, warming it with their emotion," and that this noble "formula" has become "a recipe applied mechanically by feeble imitators who imagine that they are painting Nature when they are only collecting her divers facts." Of the difference in the processes of the two schools there can be no doubt; if the inspiration of the masters never halted, and the rendering of Nature's facts by the scholars never rose above the mechanical, the discussion would be closed. But between such strictly individual "sentiment" as that of, Diaz sometimes, we will say, and the "collecting" of Victor Binet, let us say, there is cause to perpend. Not only are the facts concerning Nature's plains and skies in Normandy collected by the modern painter, but they are rendered so that the wearied tourist in the picture galleries feels them and sees them. The infinite level distances stretch out before his tired eyes, the fresh air seems to salute him, the gray light sifts through clouds of unbelievable splendor. And this truthfulness of letter and spirit may be found in a half dozen of these condemned later-day painters; when the landscapist brings home with him not only the colors and smells of the woods, but the very Dryads themselves, his "collecting" is scarcely to be reproached him.

These modern painters not only content themselves generally with the simplest compositions, the first unarranged corner that, apparently, strikes their eye, but they also sometimes select subjects that build up as pompously with rocks, trees, clouds and other accessories, as those of the best of the immortals. Here is M. ROBINET, for instance, with his "BAY OF THE HERONS, NEAR VITZNAU, LAKE OF THE FOUR CANTONS," from the Salon of 1885. To judge from our careful design, it might seem that this was some artificial, decorative composition of the last century, gotten up for some Salvator-Rosa scene of brigandage or, at the very least, for a Gobelin tapestry. But the artist assures us, not only by his carefully explicit geographical title, but by the *vraisemblance* of his painting, that this is an actual scene from Nature. The picture is a small one, though it looks as though it were immense; the dark rocks are relieved against a very clear gray sky, the beach is composed of light gray stones and the water is a very light blue. The tree that stands out against the sky is yellowish, as though it grew in an American autumn. The light in the sky is excellently rendered, the apparently academical composition is bathed in the real transparence of Nature. The artist exposed three other canvases and catalogued a fourth—in the Museum of Sens—two of them from this same lake of the Four Cantons. He lives in Switzerland and in the long, narrow rue Notre-Dame-des-Champs in Paris; he was born at Magny-Vernois (Haute-Saône), medalled in 1869, and was a pupil of Meissonier, Barrias, Cabat and Zund.

The first of the examples of ROUSSEAU which we give, however, "LE SOIR," might roughly be con-



THE LANCET

AN UNKEPT APPOINTMENT

sidered as an example of that "collecting divers facts" which M. Hamel says is not "painting Nature." The particular incident which has here attracted the attention of this connoisseur of "true dramas of light" is the effect of the last rays of sunlight on the tops of an old row of trimmed trees, reddening and yellowing them against the dark blue sky. The foreground is very dark, and the dark bush at the right is put in to give the keynote to these "values." "The assimilation of the air and the light with that which they cause to open and blow,"—this was the problem Rousseau set himself to render in his works. "The Evening" is in the collection of Mme. la Baronne Nathalie de Rothschild, and was one of the best of the sixteen examples of the master in the Exposition. Later, we hope to illustrate one or two more.

GUSTAVE COURTOIS and Dagnan-Bouveret are inseparable friends; they entered in 1869 the atelier of Gérôme, in 1876, 1877 and 1878 they both competed for the *Prix de Rome*, both obtained the second prix, and both were awarded third medals in 1878. They work in the same atelier, separated only by a movable screen; but of late years

Courtois has seen his friend carry off greater honors at the Salon and the Exposition than those that have fallen to his own share. At the latter display, he was awarded the gold medal for his "Une Bienheureuse,"—a study of a young girl lying in her white burial garments, a sort of French "Evelyn Hope." Another of these unworldly-minded subjects to which he has of late years turned his attention was a figure of a sad-eyed Virgin, holding up her Baby, and the text is "A Sword shall pierce thy Soul also!" His best known work, however, is the "DANTE AND VIRGIL," illustrated by our wood-engraving, which procured him a medal of the second class at the Salon of 1880. It was in the ninth and lowest, the frozen, circle of his Inferno that Dante found these two sinners, Count Ugolino de' Gherardeschi, who gnaws the skull of his enemy, the Archbishop Ruggieri degli Ubaldini. Both condemned as traitors to this eternal ice, the latter expiates in this hideous fashion his share in having caused the count, his two sons and his two grandsons to perish with hunger in that tower of the Piazzini of the Anziani in Pisa which is still called the Tower of Famine.

"His jaws uplifting from their fell repast,
That sinner wiped them on the hairs o' the head
Which he behind had mangled, then began:
'Thy will obeying, I call up afresh
Sorrow past cure: which, but to think of, wrings
My heart, or ere I tell on't.'"
.

Two years later appeared the handsome "BAVADÈRE," also reproduced by a wood-cut, fit to be the heroine of Goethe's ballad and, like the study of a woman in Japanese robes, of 1883, which came to this country, so admirable in color and painting that it seems to more fitly represent the artist's proper talent than his more spiritual works. The "Bayadère" and the "Burial of Atala" were catalogued in the Exposition, but not exhibited. Two or three portraits and a landscape motif completed the artist's representation. The name of Courtois has been connected with French art ever since the sixteenth



FRENCH SECTION I
THE VICTOR IN THE COCK-FIGHT. FROM THE
SCULPTURE BY FALGUIÈRE.



FRENCH SECTION].
SALAMMBO. FROM THE STATUE BY
JEAN-ANTOINE-MARIE IDRAC.

the old young,—the withered grandam in gray who hobbles toward it on her crutches, the matron in reddish-brown robes who kneels to drink eagerly, and the fresh young virgin, radiant in her whiteness and nudity, who stands on the farther shore. Behind her are others, triumphant in their new bloom, in yellow, in gray, in pinkish tones and in blue, adorning themselves, calling their less fortunate sisters to the wonderful well. The autumnal tree which grows at the edge of the water and the pale tones of the landscape of this country of Nowhere, are duly set forth by the dark, ornamented border, a reminiscence of the painter's earlier studies. But very seldom have the painters succeeded in rendering better this old story which comes home so intimately to all humanity.

MR. JAMES TISSOT, for all his long residence in England and the apparently English methods of his mind, is not yet to be reckoned among the upholders of the art of contemporary Great Britain. The inhabitants of that kingdom—an asylum even for the un-persecuted—offer a friendly hospitality to artists and other men, and are naturally disposed to reckon the most distinguished of these foreign-born residents, after a while, as in some sort contributors to the national renown. Some of

century, and the present wearer of it, if not lineally descended from some of the nine painters who bore it before him, has at least, with his fine head and his pointed blonde beard, the air of the scion of an illustrious house. His friend, Dagnan-Bouveret, has made of him a spirited crayon sketch in which he wears befittingly an imposing costume, *temps* Henry VIII.

The "Dante and Virgil," it may be noted, was framed in black and hung over a door in the Exposition galleries. Dante wore his red robe and Virgil was draped in classic white; the ice that surrounded them was bluish and brownish and not very transparent. The distant hills which shut in this frozen circle were of a very dark purple and there was a gleam of yellow in the light of the gloomy sky.

M. EHRMANN, that artist who took to painting when he found that he could not master the technical details of architecture, exposed in the Retrospective section his well-known version of that "FOUNTAIN OF JOUVENCE" first discovered by Pausanias. Next to the most beautiful water-color of Theseus abandoning Ariadne, in the Luxembourg, it is perhaps the best specimen of the art of this "graceful, tranquil melodist,"—much better than his big "Letters, Arts and Sciences of Antiquity" in the Decennial exhibition. Here we see the different episodes of the charming story of that water that made



FRENCH SECTION]
DAVID. FROM THE BRONZE STATUE
BY MERCIÉ.



J.M.W. TURNER

THE ORPHANS

Philadelphia



FRENCH SECTION.]

THE POSTILLION. FROM THE PAINTING BY E. MEISSONIER.

them, Alma-Tadema, Herkomer, Boughton, Ernest Parton, and possibly Whistler, may be considered sufficiently acclimatized; Signor Perugini, who married the younger daughter of Charles Dickens, has long been a constant exhibitor at the Royal Academy, but there are others, the Frenchmen, Legros and Dalou, the Americans, Millet, Sargent and Abbey who do not become nationalized. And Tissot exhibits his five works in the French section of the Palais des Beaux-Arts, and the official catalogue gives his address as in the avenue du Bois-de-Boulogne. Four of these five works, though, old friends as they are, are faithful studies of English character, have a certain literary and complete way of telling the story in all its details which the English may be said to have developed from Carpaccio, and are painted in a certain manner which, though marked by individuality, is more like the modern English than the modern French methods. The series of four, executed in 1880 and exhibited at the Paris triennial National Exposition of 1883, illustrates a very modern version of the old story of "THE PRODIGAL SON," and received a medal of gold from the jury of the present Exposition. Our wood-engravings give the two most important scenes, the "DEPARTURE" and the "RETURN." In the first the dissatisfied younger son—extraordinarily British in type—sits heedlessly on the edge of the breakfast-table in the little sea-side inn and receives the final counsels of his old father. His wraps, umbrellas and walking-sticks are piled in the nearest chair, his pretty sister makes reproachful eyes over her sewing, behind the coffee-urn, and the good elder brother looks doggedly out of the window. In the second scene, we assist at a sort of Japanese feast of lanterns, "In Foreign Countries,"—slim and oblique-eyed dancers, very pretty and graceful, slide and pirouette in a lattice-walled summer house, the young Britisher in his tourist's suit sits cross-legged on the floor and a charming young Japanese rests her pretty head on his inattentive shoulder. A more graceful and decorous rendering of the "riotous living" was never invented,—the artist's intelligence, his genuine artistic talent have here helped him to something admirable. His technical peculiarities are also much more acceptable in this nocturne with its skilfully studied effects of lantern light thrown upwards, than in the other three of the series which are all supposed to be daylight effects. For the painter's indifference—or enmity—to aerial perspective is very much more strongly shown here than, for instance, in his well-known "Faust and Marguerite" in the Luxembourg. In fact, the pictures are so black and all so much on one plane that they have to be studied out at short distance; the wood-cuts are much more clear in this respect than the originals. In the third scene, the Prodigal returns, in a sufficiently

un-Biblical manner, on board of a cattle-steamer; the family have been notified and are all on the pier to meet him, the old father clasping him round the neck in a transport of joy, the pretty sister sticking her fingers in her cheeks with astonishment and the elder brother supercilious in a big ulster. In the fourth, the "Fatted Calf" is served on the banks of the Thames, the hero, restored to grace, lands in his boating flannels and his father turns to welcome him with a fine fatherly air of joy. An enormous amount of study has gone to the making of these pictures, the personages are most carefully rendered and extremely characteristic, the details of the various *mises en scène* have been collected with great care, and the extremely modern and realistic rendering of the episodes does not in any way affect the genuine emotions of the performers. The young man's insular stolidness and his repentance at his father's feet are equally well given; the old gentleman is admirable in all his rôles, and the sister, who is the very pretty young lady that the artist generally selects to portray in his works, is always charming. Few of the *Medailles d'Or* of the Exposition were better placed.

MR. WHISTLER'S talents and peculiarities are as well known by this time as probably even he, himself, desires, and both his admirers and his contemners are equally well grounded in their respective beliefs. The former find comfort and delight in his exhibit of etchings and his two paintings in oil at the Exposition; the latter have a story to the effect that the enterprising artist sent some thirty-eight etchings and designs to the United States galleries and then, vexed at some detail in their hanging, withdrew them all and transferred them to the English section where only some seventeen were accepted. But the peculiarities of exhibition juries are well known. Mr. Whistler's proofs and designs show the same wide range as ever,—the slight sketches that in many cases are so very full of suggested life, and light and air and color, and in many others (especially his figure-sketches) show nothing but loose draftsmanship to all the world but their author. His two paintings are a "PORTRAIT OF LADY ARCHIBALD CAMPBELL" and "The Balcony." The latter in the artist's jargon—which, after all, has a reason in the relation which exists between color tones and musical notes and in the difficulty of finding distinctive, unliterary titles



FRENCH SECTION.]

THE YOUNG LADIES OF THE SEINE. FROM THE PAINTING BY COURBET.



J. E. BLANT, 1898

THE SQUARE BATTALION

1898



FRENCH SECTION.]

MESS-TIME.

FROM THE PAINTING BY JULIEN LE BLANT

for so many studies—is entitled “an arrangement in flesh-color and green.” On a balcony of greenish-blue, overlooking the Thames and decorated with great bunches of azaleas, are grouped four maidens in pseudo-Japanese robes of various harmonious tones, flesh-color, grayish-green, grass-green and white spotted with red flowers. The portrait of Lady Campbell was originally known as a “harmony in brown and black,” but is now catalogued as an “arrangement in black, No. 7.” Very many of the artist’s portraits are classified as “arrangements,” in gray and yellow, in gray and black, in brown and black, in brown, and in flesh-color and red. This particular one belongs to what may be designated as his



FRENCH SECTION.]

WOMAN IN WHITE. FROM THE PAINTING BY MANET.

Grosvenor-Gallery period, between 1877 and 1884, and which produced many of his “Nocturnes” and the portraits of Henry Irving as Philip II., of Miss Alexander and of Miss Rosa Corder. The portraits of his mother and of Carlyle, “arrangements in black and gray,” were first exhibited in London in 1874.

Mr. Whistler’s ability to retort tartly when unduly criticised is not without its share in keeping his name before the public, but much of his smartness may be forgiven him in consideration of the really excellent work that he does in combatting that very English establishment of art upon a strictly moral and social foundation, of which Mr. Ruskin is one of the chief prophets and which the so-called “Art Congresses,” held at Liverpool and Edinburgh, have so boldly preached. In no country in the world is



FRENCH SECTION.]

THE DEATH OF CHLODOBERT. FROM THE PAINTING BY ALBERT MAIGNAN.

there more need of work done in the spirit of this artist's and of doctrines like his,—that pictures have “no mission to fulfil, a joy to the artist, a delusion to the philanthropist, an accident of sentiment and alliteration to the literary man.”

TO commemorate the great International Exposition of 1889 the administration resolved to issue a serious work that should take rank over all the ephemeral Parisian publications of the day and remain the official publication of the Commission des Beaux-Arts. The “principal critics of French art” were requested each one to contribute a chapter, according to their preferences and their special knowledge, and the best photogravure makers, etchers, typogravure makers and engravers on wood of Paris were enlisted to furnish reproductions of the paintings selected for illustration. The number of the best of these workmen is necessarily somewhat limited and it may be remarked, *en passant*, that the concurrence of the present work had the honor of very seriously retarding the appearance of that of the Honorable Commissioners by monopolizing for a good part of the summer and winter the labors of these picked artists. The opening paragraph of the Introduction to this official publication, by M. Paul Mantz, is one of the ingenious and most temperate of the innumerable personifications of the nationality with which, as may be imagined, French literature abounded in the year of grace, 1889.

“The morrow of the 14th of July, 1789, the commenced Revolution demanded of all those who could comprehend her, an elevation of heart that should be worthy the great duties of the future, and the virile enthusiasm of new souls to be put at the service of the regenerated world. The realization of an ideal composed of liberty and of justice implied a renewing of the spirit. In order to embark for the promised land, foretold by these dreams, it was necessary to break forever the cable which bound the national habitudes to the shores of the past; it was necessary to launch out on the unknown sea with an unex-

L'EXPOSITION UNIVERSELLE DE 1889



W. J. L. L. L.

ST. JOHN'S EVE IN NORWAY

THE PHOTOGRAPHIC ARTIST

amplified audacity. This prayer the France of 1789 addressed to all her children; the country invoked the concurrence of all social forces and of all energies. She forgot no one in this appeal to the rescue, and she did to art, that privileged manifestation of the French genius, the signal honor of believing that it would not refuse to her the succor of its collaboration and the charm of its ornament."

Painters, sculptors and architects had, however, it may be said, vaguely begun to feel the coming of this reform during the latter years of the reign of Louis XVI.; in the ateliers of painting, especially, there were signs of fatigue in the school of pastorals and allegories, doves, Loves and Graces. "At the time when Mme. de Pompadour was still living it had commenced to be the fashion to be enamored of antiquity, of which the notions were sufficiently confused, and to see in it the means of a sort of Renaissance. Vien, a timid and very mild reformer, had sought to renew the motifs of inspiration with which the masters of the reign of Louis XV., the Bouchers and Carle Vanloos, had so long declared themselves



FRENCH SECTION.]

THE ACCIDENT. FROM THE PAINTING BY P. A. J. DAGNAN-BOUVERET.

satisfied." That which he was unable to accomplish was effected only too vigorously by his pupil David, and with somewhat more grace by David's contemporary, Regnault, but in both of these painters, in whom the Revolution put its hope, the ideal was largely composed of archaism—which was not in the least the medicine needed. The working of the new leaven was visible in the Salon of 1789, but it was not till two years later that the monopoly of "Messieurs de l'Académie royale" to exhibit was broken and the annual exposition was declared open to all artists. "The catalogue is curious to read over," says M. Mantz. "Side by side with the officers of the Academy were placed a whole world of newcomers who, under the ancient régime, were not able to show their works to the public. The liberal principle was established, but the art did not immediately benefit by it. This Salon of 1791 revealed only the appearance of a crowd of painters imbued with the sentimentalism *à la mode*, souls that carried but little breadth of sail and from whom no renewal was to be expected. Among these emancipated from the old regulations one only is truly interesting: that is PRUD'HON. He only exposed a modest design in

black crayon ; but this design is a promise, for it demonstrates that, already, its author is conquered by gracefulness. Prud'hon will become greater despite the faithful of David's creed, who have never given him the importance which history accords him."

This eulogy of this artist is repeated by the general sentiment of the present day, even by French critics who have to pause in the midst of their lauding of Delacroix, Courbet and Manet. M. Henner, the painter, avows himself the disciple of Prud'hon, the greatest man since the seventeenth century, he says. Thus does the charm of sincerity and simple "gracefulness" make itself felt, even in this world of realists. In the Centennial section of the Exposition Prud'hon's importance was recognized by the appearance of a dozen of his paintings and of a large number of his designs and sketches. Of the former, one of the largest, and one of the most characteristic, was the "INNOCENCE," reproduced in our wood-engraving, charming in its luminous grays and pale flesh tones. Another example was the sketch for that important composition of "Andromache" which was first exhibited in 1824 and which, we are pleased to record, has found a home in these Western wilds, having been purchased by Mr. Collis P. Huntington at the Secrétan sale and first hung on American walls at the monthly exhibition of the New York Union League Club in December, 1889. Others were portraits, including that of Talleyrand, graceful allegories and mythological suggestions, and two or three devoted to the hero of the hour, the First Consul.

THE very liberal arrangement of the Commissariat spécial des Beaux-Arts which permitted French artists to enter in the official catalogues and for the official awards of the Exposition, works which were not even in Paris, was found to be very much to their advantage by some particular painters and



FRENCH SECTION.]
A PARDON IN BRITTANY. FROM THE PAINTING BY P. A. J. DAGNAN-BOUVERET.



E.A. CAROLUS DURAN. PINX.

PORTRAIT OF Mlle. LEE-ROBINS

Portrait of Mlle. Lee-Robins



FRENCH SECTION.]

A CAST FROM LIFE. FROM THE PAINTING BY DANTAN.

sculptors whose most notable *chefs-d'œuvre* had passed quite beyond their reach. This was especially the case of some of the sculptors, whose wares are frequently difficult to transport. One of them was M. CYPRIEN GODEBSKI, who appeared with two entries. The group actually visible in the Palais des Beaux-Arts was entitled "Might crushing Genius," and was just such an official, academical work as might be expected from this conventional title. It was exposed in marble in the Salon of 1888, purchased by the Minister of Public Instruction and of the Fine Arts, and a reduction of it shown in the Salon of 1889. The artist's second group, however, "PERSUASION," illustrated in our pages, remains in the Museum of Lille and is much more to the point. It first appeared in plaster in the Salon of 1881, and in bronze in that of 1886. "The personal note," which is so valuable in a work of art, is here as plainly manifest as in an etching by Whistler; the amateur may not approve of either, but he must at least admit that the conventional and the commonplace—the blackest of artistic sins—are here *nil*. The particularly uncouth countenance of M. Godebski's faun is modelled on that mask which is said to have been the first work of the young Michael Angelo;—the design and balance of his group, the individuality of each of the figures and the very effective contrast between them, would have sufficed to distinguish this work of sculpture if it had been actually placed in the thronged galleries of the Exposition.

The artist's name is not particularly well known in this country, though he has long been employed on large monumental works in Europe and was medalled at the Philadelphia Centennial for his two marbles, "A Russian Peasant Woman" and "A Drunken Moujik." He has contributed somewhat irregularly to the Salons since 1857. He was born at Méry-sur-Cher, in 1835, with Polish blood in his veins, was a pupil of Jouffroy and is a member of the Academy of St. Petersburg and Chevalier of the Order of Leopold. His principal works are widely scattered,—a monument to Moniusko in the Cathedral

at Warsaw, statues for the generals Landon and Lassy in the arsenal at Vienna, a monument commemorative of the Crimean War in Sebastopol, a monument to Théophile Gautier in the Cimetière du Nord at Paris, etc.

Somewhat less imposing than these, but very ingenious, handsome and decorative, as befits the subject, is the MONUMENT TO LA FONTAINE, the story-teller, the joint production of MM. ALPHONSE-JEAN DUMILATRE, sculptor, and M. F. JOURDAIN, architect. This work first appeared in plaster in the Salon of 1884, but in the Exposition it figured in bronze, heading—as it were—the very important display of the great house of Thiébaut frères, bronze founders, founded in 1789. In the central “Gallery of the Thirty Metres” they had massed many of the most important examples of their bronze and marble work, railed off from the promenade and the entrance guarded by two fine caryatides. La Fontaine’s monument rose just behind them, superb in dark bronze and red marble; the lion, the fox without a tail, the ape and the doves doing him homage, a young Eros, full of malice, to represent the human element, and a graceful winged female genius, Fame or History, presiding over all. The great beauty of workmanship in both the metal and the stone, and the admirable manner in which they had been compelled to supplement and support each other, were not equalled by any similar work in the Exposition.

BASTIEN-LEPAGE’S great “JOAN OF ARC”—lent from America for the occasion—hung in a post of honor in the wide open gallery under the dome of the Palace of the Fine Arts. Most of the other works by which he was represented, nineteen paintings in all, were dispersed in the inner rooms of the Retrospective exhibition. Among them were nine portraits, including the famous white one of Mlle. Bernhardt, that of his grandfather, of Albert Wolff and of the Prince of Wales. The early “Annunciation to the Shepherds,” now in the collection of Mme. Bashkirtseff, the mother of the beautiful young Russian girl with whom he passed his latest hours, was hung in a corner; “Les Foins,” “Mes Parents,” “The Potato Gatherers,” “The Communicant,” “The Forge,” “The Little Sweep,” even the study of the death-chamber of Gambetta, were all there. The “Jeanne d’Arc écoutant les Voix” is almost too well known in this country to need any description,—the figure of the rapt Listener which has never been excelled and, possibly, never will be in art, the carefully rendered little enclosure with its gray atmosphere that lacks depth and the floating decorative visions, their heads ringed with gold haloes. The careful wood-engraving that we give is as good a memorandum in black and white as can well be had of this *chef-d’œuvre*, but no reproduction can quite convey the hush and mysticism of this scene and, above all, the pale eyes of the Maid that seem to hear but not to see.

Our group of illustrations includes a number of the most famous works that hung in this Retrospective exhibition and were signed by names to conjure with,—MILLET, DELACROIX, REGNAULT, COUTURE and BAUDRY. MILLET’S large display included thirteen of his paintings in oil and an indefinite number of pastels, water-colors and sketches. An important reproduction of his famous “ANGELUS,” executed in pastel and charcoal, hung in the centre of a large partition entirely devoted to his service. The original painting was finished in 1859, “and remained in the possession of M. Arthur Stevens,” says a writer in the *Magazine of Art*, “without any coveting it.” The same authority gives its subsequent history as follows: “At last M. de Praet, the Belgian Minister, bought it from him for £100. Later on Mr. J. W. Wilson purchased it from him for £1440, and when, in 1881, Mr. Wilson’s collection came under the hammer, the late W. H. Vanderbilt gave M. Petit, the dealer, an order to bid £6000 on his behalf. M. Petit secured it for £6400, and M. Secrétan, another customer at like terms, and Mr. Vanderbilt tossed for the possession of it. The former won, but, regretting his bargain, he re-sold it to his dealer for £8000. Feeling he had blundered, he bought it back again, but this time had to pay £12,000, having the satisfaction of declining an offer of £20,000 from Mr. Rockefeller, of New York. The statement that

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F. HEILBUTH. PINK.

THE PROMENADE

Exposition Universelle de 1889

M. Secrétan paid the latter price for it is, therefore, a mistake. The dramatic sale of the picture in Paris for £22,120 took place in one of the most exciting scenes ever witnessed in a sale-room, being exceeded only, it is said, by that of the Murillo 'Conception,' now in the Louvre, at the Marshal Soult sale in 1852, when the approximate sum of £24,000 was reached. What adds to the chagrin with which the French regard the hugeness of the sum that was bidden to retain possession of their masterpiece, is the fact that no purchaser among connoisseurs or collectors could be found to buy the work at Millet's price of £80, and that their own judges of the Salon repeatedly and habitually declined to receive his work."

Among the twenty-one paintings by DELACROIX were his large "Battle of Taillebourg," which we hope to reproduce later; an equally immense representation of a street fight, "28th of July, 1830," in which the "people" are led over the barricade by a "Liberty," much like one of the "pétroleuses" of the Commune; four or five other quasi-historical subjects, "Mirabeau replying to Dreux-Brézé," "Boissy



FRENCH SECTION.]

MODEL'S REPOSE. FROM THE PAINTING BY BOMPARD.

d'Anglas at the National Convention," the murder of the Bishop of Liège by Guillaume de la Marck, and a reduction of the immense "Death of Sardanapalus" which has been exhibited in this country. There were also two or three scenes from that Shakespeare who, according to the French critics, Delacroix "enthroned in the place of Ossian,"—"Lady Macbeth," Hamlet after having killed Polonius; a "Christ in the Tempest;" a "Medea;" three or four improbable wild beasts, and the surprisingly quiet and peaceful "SHORES OF MOROCCO," of which we give a wood-engraving. In this unusual scene, three or four men land a long boat on the beach, and the steep rock slides down into the bluish-green water. Like his other works, this un-dramatic scene, however, is invented, rather than observed.

In the same outer gallery, under the dome and not far from the "Joan of Arc," hung the great equestrian portrait of the Spanish general, PRIM, painted by HENRI REGNAULT in Madrid, soon after his arrival there in 1868. The revolution just completed had driven out the Bourbons, and the general and his associates were temporarily masters of Spain. The portrait was, however, very little appreciated by the



FRENCH SECTION.]
GOOD SAMARITAN. FROM THE PAINTING
BY A. MOROT.

distinguished sitter, who declared that it represented "a dirty fellow with an unwashed face," and, moreover, that he, himself, was not in the habit of appearing before the lower orders of the people with his head uncovered. In his autobiographical notes the painter relates with much feeling the difficulties he experienced in getting a suitable studio—which was in fact a stable—for this work, and the general unwillingness to pose of both his sitters, the man and the horse. The official title of the painting is "Juan Prim, October 8, 1868."

COUTURE'S "LUST OF GOLD," executed in 1844 and always cited in any list of his important works, hung in a corner in one of the inner galleries. More fortunate than most of the innumerable compositions, satires, allegories and intellectual conceptions which crowded each other in the brain and in the portfolios of this undisciplined genius, this new version of an old preachment found a fitting translation into the painter's best methods. Much of Couture's charm of technique is here—the silvery lights, the pale, translucent flesh tones, the discreet high notes of rich color. The red of the red damask table-cloth is repeated in the scarf of the blond girl in the foreground and on the shoulder of Mephistopheles in the background, and duly

set off by the black hair of the second damsel, the very dark shadows and the gray wall beyond. The meaning of the allegory is evident enough,—all the world offers to sell all it has for the miser's gold, the poet, his pen, the warrior, his sword, and Beauty, her breast. On the back of the master's chair "the spirit which denies" leans and looks on.

On one of the walls of the outer gallery, under the dome, the great "Romans of the Decadence" made a "centre," just behind the exhibit of Barye's bronzes, and the only other example of Couture in the catalogue was a portrait of Doctor Ricord.

PAUL BAUDRY was represented by eleven paintings, all of them portraits or heads excepting only "THE WAVE AND THE PEARL" of our illustration and the charming figure of "The Little Saint John," with his lap full of wild cherries. The first named appeared at the Salon of 1863 and was bought by the Emperor. The sub-title which it bore, "Persian fable," excited the curiosity of the public and the critics until Baudry discovered his Oriental author in a letter to his friend Olivier Merson, in May, 1863. "Fables are written," he says, "they can also be painted, and—even though I should scandalize you, you for whom I have no secrets—I am my own author To tell the truth, I had at first thought of, for a title, simply, 'The Wave,' that is to say, of the undulating curve, of the pure and ephemeral freshness of the foam; all of which is very feminine. But, however, the transposition of the idea from the water to the living being is somewhat too much of an abstraction. It seemed to me simpler to make of the wave *the casket* and of the figure, *the pearl*, the pearl offering itself to the light against the bluish jewel-case of the wave. Venus Aphrodite had the same origin. Then, wishing to express above all the virginal grace, the freshness—as it were perfumed with ambergris, of life, the chaste, palpitating suppleness, nothing so well as the pearl, which is a living thing (as Michelet says so well in that of his best which he has written of the sea) would render my idea. For the public, which always wants, like M. Jourdain, to be instructed by demonstrative argument, I stuck on this title. For yourself, do not bother about it. If the Persian tale does not exist, we can invent it. But leave it there. You know,

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GOOD MORNING

Painted by J. Collins

as well as I, that painting and music have many points of contact. There is in them nothing to explain; it is like a melody in which the imagination frames its reveries."

ONE of the prettiest of these "reveries" has been set forth in a painting by an artist very famous, and which the photogravure plate reproduces. M. BOUGUEREAU is in his sixty-fifth year, but he has not yet lost his youth nor his interest in those certain matters of "Youth" and "Love"—especially "Love"—which the poets, the artists and the authors-of-dramas keep agitating long after the rest of mankind have turned their attention to business, politics and other serious affairs. One sits through a long, melodious evening before "Romeo et Juliette," at the Grand Opera, and, when the curtain falls, rises and goes out into the streets, wondering at the great consideration the poet, the composer and the singers have led him to bestow upon a theme so alien. The feud between Montague and Capulet and its probable effect upon Veronese consols, would have afforded sufficient topic, it might be thought. But if Amour does not set armies in motion nor affect the rise of stocks, he contrives to keep an important and numerous clientèle, in the most modern of societies, in daily, practical, bread-winning occupation. Some of these win their wages unfairly, by feigning a zeal they no longer feel; and this lip-service does not always betray itself as promptly as it should. It is, however, difficult for a painter to keep painting idyls when his soul has been touched with the chill of age, or with coarseness, or the mere love of gain,—a certain freshness of belief in his subjects is necessary to maintain his standard even in the Hôtel Drouot. Very many of the poets burn out as they grow gray; M. Bouguereau, who has all the academic correctness, elegance and temperance of an epic poet, still keeps his lamp undoubtedly lit. M. Meissonier's latest and largest works are thought not to be equal to some of his earlier masterpieces; M. Henner seems to be losing his correctness of design; M. Gérôme no longer paints "Ave Caesar's;" M. Carolus-Duran has lived to send to the Salon of the year of the Exposition much the worst of all his pictures. And Bouguereau, who furnished one of the best examples of his grace and imagination, "L'Amour Vainqueur," the year before, this year had two, "Psyché et L'Amour" at the Salon, and "CHANSONS DU PRINTEMPS" at the Exposition.

The feuds between the different schools of French painting are by no means so bitter as they were in the days of Ingres and Delacroix; even within the last ten years the atmosphere of the annual Salons has become much more peaceable,—partly owing to the formation of the Société d'Artistes français, in which all methods and opinions are represented on the jury and the recompenses are awarded to idealists and realists alike. It was never the fashion among the latter and their allies to speak of Bouguereau with the hearty contempt which some of them professed for Cabanel, for instance; the most fanatical impressionist admitted the science of the master. A "prodigious science" the more tolerant call it, an "impeccable design." And the great dispute over the quality of his flesh painting seems to turn on a misconception which is unworthy the clever French intellect,—the painter's divinities, Cupids and nymphs are, naturally, not clad in the flesh of coarser mortals; if it is permissible to idealize their forms, why not their textures. Certainly this charming epidermis, so very fresh, smooth, soft and heavenly clean, seems to be a good realization of the flesh of the denizens of Olympus and Arcadia. Homer himself says—apropos of the wounding of Venus by Diomed—that both the skin and the blood of the gods were very different from those of men.

And this artist, while keeping all his science of composition, design and painting, seems to have had something like a fresh supply of grace and imagination given him; few subjects could be older than those he has selected for his latest works, Cupid and Psyche, little Loves whispering in the ear of a young girl. But the two winged lovers drifting through the air—in one picture as babies and in the other as adolescents—are almost as fresh and pleasant to the eye as though no painter had ever essayed

them before; the "Chansons du Printemps" are nearly as new as the Spring herself. In the first place, she is very pretty, this dark-haired young woman, and her overrobe of lilac is exceedingly becoming to that fineness of complexion to which the painter's critics object. In her lap she holds a spray of apple blossoms; other flowers, blue and yellow and red, spring at her feet, and the grass and the woods behind her are of that fresh green of the new year which needs no idealizing of painters. The two Cupids, very blond and very curly of hair, are poised in the air each side of her gracefully; one touches her shoulder with the tips of his little fingers, the other lifts a lock of her black hair to whisper his little foolishness into her ear. To take such a faded, worn-out, unpractical theme as this and make of it something new, refined and distinguished in style—it is much to do in so dusty and anxious an age, and in a country in which the very artists are dulled by that constant yearly apprehension of the coming military struggle for national existence.



FRENCH SECTION.]

EVENING IN AUTUMN. FROM THE PAINTING BY CHARNAY.

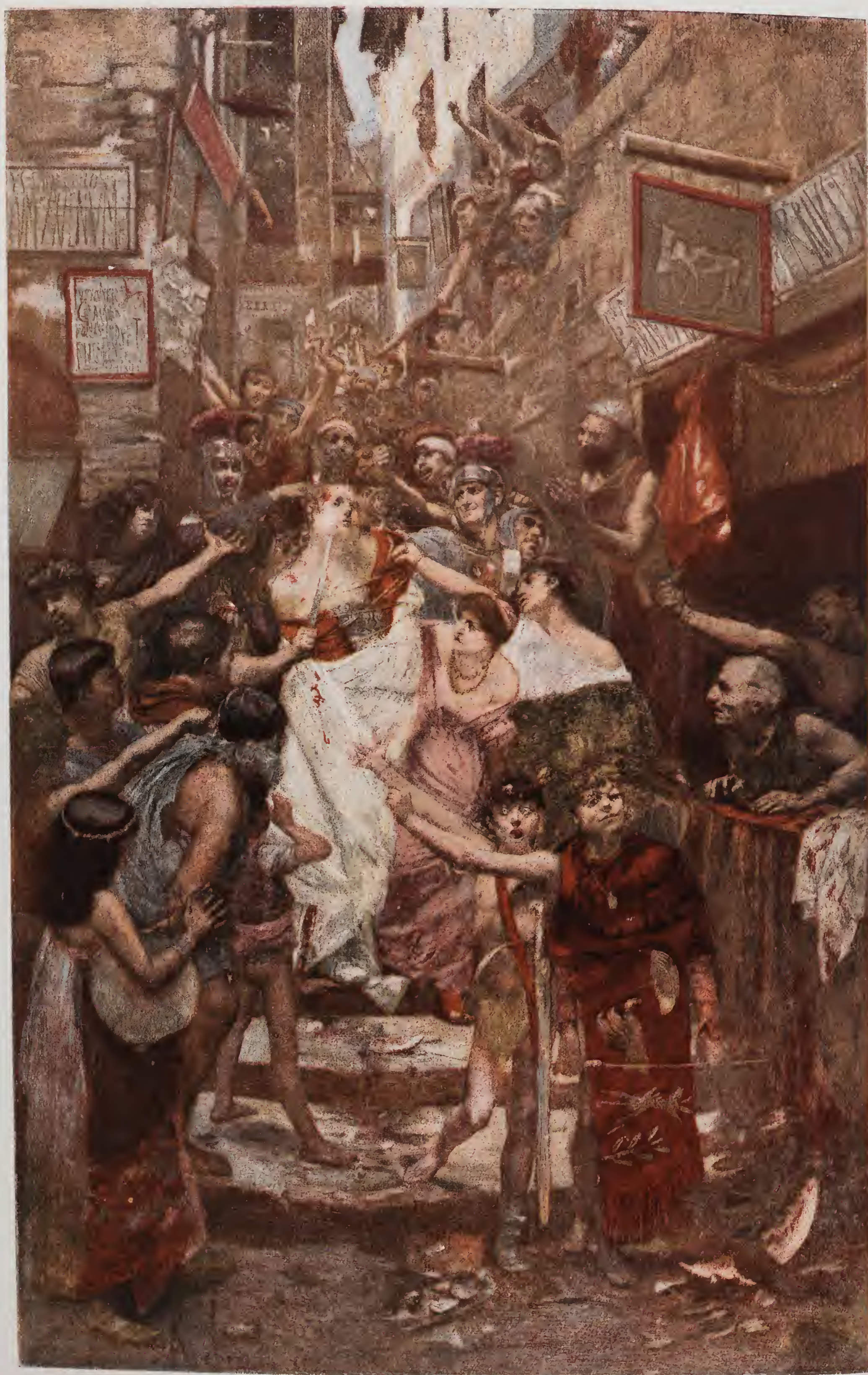
M. JULES GIRARDET is a clever painter born in Paris of Swiss parents and not to be confounded with his three countrymen, Karl, Paul and Edouard, all of them born at Neuchâtel. The Swiss and the Swedish sections particularly distinguished themselves at the Universal Exposition, and M. Girardet's four paintings in oil and two water-color portraits were all worthy, even of a pupil of Cabanel. The four paintings were all interested in the same historical period, two of them illustrated episodes in the war of La Vendée, one of them the arrest of a citizen at his own door, under the Reign of Terror, and the fourth, the unlucky "PARTIE MANQUÉE," of our photogravure. Whether it is an elopement or only an allowable social appointment, that is thus brought to disappointment by the accident, the painter does not specify,—for the moment the situation is awkward enough; the officer, who has jumped from his travelling carriage, tries in vain to lift the postillion whose leg is imprisoned under the body of the fallen horse; the lady, in her pretty pink dress, looks on sympathetically, and the peasant, whose sudden appearance on the side pathway may have caused the mishap, tugs at the bridle of the surviving steed as though he wished to bring him down too. Possibly there may be more of his kind behind the hills, and the aristocrats may have a serious quarter of an hour before they escape from their hands.

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ANDROMACHE

ROCHEGROSSE, PINX



FRENCH SECTION.]

VITELLIUS DRAGGED THROUGH THE STREETS OF ROME.

FROM THE PAINTING BY G. ROCHEGROSSE.



SWISS SECTION.]

A BULL OF THE ALPS. FROM THE PAINTING BY BURNAND.

A number of these foreign painters in the Palais des Beaux-Arts testified by their works that they had found their artistic illumination in that flat country long the nursery of painters—Holland, but, rather curiously, it was not altogether the same light, the same inspiration, that the Dutchmen themselves were acquainted with. The Americans, Hitchcock and Melchers, were among those who had learned to render in their works this clear, gray, luminous aspect of things,—Mr. Hitchcock, very successfully in his latest works, but Mr. Melchers much less so than in his smaller and earlier ones. Some of the younger painters of the German school, those few who are most in favor in Paris, have also done their best work with Holland themes,—one of them is the Saxon artist, Uhde, some of whose strangely modern, realistic rendering of sacred subjects have been seen in this country. Two others are Liebermann and KUEHL; two of their pictures, apparently views in the same establishment in Amsterdam, chanced to hang opposite each other in the gallery. Liebermann—who is a trifle the more famous of the two, and who lives in Berlin—was awarded the Grand Prix by the Exposition jury for his work representing peasant or fisher women mending their nets in the open field, at Katwyck, Holland. His “Courtyard of an Orphan Asylum, Amsterdam,” was the painting that made a *vis-a-vis* with Kuehl’s “ORPHANS,” reproduced in our photogravure, and the similarity in the red dresses of the young girls and in the general aspect of the scenes, seemed to argue an identity in the charitable institutions. Only, Kuehl’s was certainly the better painting,—better light and air, a better sense of space and respirableness, and a much better color. In fact, this picture was one of the pleasantest bits of color in the whole German gallery; the clear red of the dresses, the judicious orange-colored drapery on the floor, the gray of the walls and the bit of sunniness seen through the window, all conspired in harmony. Excepting in the uniformity of the red gowns and the bareness of the apartment, there was no suggestion of bereavement nor alms-giving in this cheerful scene and the playful cat on the floor added to the comfortable domesticity. Liebermann’s orphans were all out of doors, but they were all a little duller and heavier, a little more Teutonic, than his neighbor’s. Kuehl’s painting was dated 1884, and he was Hors Concours in his nation’s representation.

Mr. BRIDGMAN has already been mentioned in connection with his picture "On the Terraces;" a later work, painted in 1889, is reproduced by the photogravure plate. This is another of his Algerian reminiscences, and, like so much of his later work, offers to the spectator the curious problem, why—being so good as it is—it is not a little better, and why it does not interest more? Here is an admirable painter's subject, well conceived and composed, well drawn, and well painted, and only lacking something indefinable to make it very fine. The subject is a group of women celebrating THE FÊTE OF THE PROPHEET in the cemetery at Oued-el-Kebir, Blidah. Their pale yellowish over-draperies harmonize well with the bluish whites of the dome and the marble tombstones; the dark little baby is in red, and the oleanders are red with some yellows and oranges. The distance is a very dark blue, and in the sky is a lemon-yellow light.

M. Henry Havard, summing up the display in the United States galleries, pays Bridgman the highest compliment that a French critic can offer a foreign artist, that of accepting him as a representative of the French school. Says he,—“If you traverse the section of the United States, you will certainly find some painters who owe us nothing; for example, there is M. Johnson, a remarkable portraitist; M. Millet, a fine painter of genre; M. Chase, *luminariste* delicate, by whom one sees some ravishing portraits and some charming landscapes. But for the others, the connection is easy to establish. M. Dannat has drawn his inspiration from the Anglo-American, Whistler; M. Sargent is the favorite pupil of M. Carolus-Duran; M. Boggs imitates M. Luigi Loir; M. Reinhardt remembers M. Butin; MM. Chas. Sprague, Pearce and Harrison are of the school of M. Bastien-Lepage. Finally, here are MM. Allen, Bridgman, Stewart and Mosler, who have become such constant guests at our table that it is difficult to believe that they are not of the family.”

One of the most promising of the manor-born members of this family is M. JULIEN LE BLANT, who like Girardet, has a great affection for the incidents of the Civil War in La Vendée, of unhappy memory. Two of the most important of the works he has devoted to this historical theme appeared in the Exposition, and of the more famous of the two we give a photogravure. "LE BATAILLON CARRÉ" first appeared at the Salon of 1880, and it was one of the best of the battle-pieces of the whole Exposition. Nothing could well be finer in its line than this epic presentation of the imperturbable square battalion of "the blues" making face in all directions against the fierce rush of the stout-hearted peasants, "the whites," who died for the priests and the king. M. Le Blant's second painting depicted the execution



SPANISH SECTION.]

THE STYX. FROM THE PAINTING BY HIDALGO.

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Benjamin Constant Pinx.

THE CHÉRIFAS

Paris, 1889

in the square of a little town of one of these royalists, General Charette, and his third, coming down to affairs of the present day, was a much less tragical scene, the mid-day mess between decks on a modern iron-clad. Of this we give a typogravure, and the unpromising subject furnished a very good color scheme. The big guns were of reddish bronze, the men in white, with blue stripes and collars, and the white tub in the foreground with its red hoops made an admirable high note. This painting, of the Salon of 1884, is the official property of the Minister of Public Instruction and of the Fine Arts.

A historical painter of another kind is the young GEORGES ROCHEGROSSE, a very good type of the modern French school of painting,—cynical, capable, daring, quite void of anything like spiritual elevation, and yet so alert and ingenious and so well grounded in all the technique of his trade that his works have the breath of life in them, even if, like Frankenstein, they have nor heart nor soul. A pupil of Lefebvre and Boulanger, his rise has been rapid, but his future is entirely uncertain, and he may burn out in mere sterile fireworks, like his “Curée,” the murder of Cæsar, of the Salon of 1887. Four years before that he exposed his “Andromache,” probably his best work, and the year before that, in 1882, he won a third medal at the Salon with his first picture, “VITELLIUS,” reproduced in the typogravure plate. Here is the whole savage Roman story told *con amore*, the brutal, black-headed Latin mob, the swinish fallen emperor in all his agony of terror, and even the bloody meat of the butcher-shop and the decaying vegetables in the street, all rendered with unsparing vigor and truthfulness. If the story is to be told at all, this is the way to do it; but the æsthetic element of art—if there be any—does not enter into this artist’s calculations. The picture is the property of the Museum of Sens; “La Curée,” of the Minister of Public Instruction and of the Fine Arts, and “Andromache,” of which we hope to give a reproduction, of the Museum of Rouen.

VARIETY is both pleasing and instructive, and still another of these typogravures shows another range of ideas and another view of art. M. FELIX GIACOMOTTI is a much older man, having taken the Prix de Rome before Rochegrosse was born, and he has always followed rather closely in the old academic, classic ways—redeeming himself however by painting well. The long list of his works shows a curious mixture of religious and mythological titles, and he seems to pass from Christian to Greek without any particular mental jar. Under these circumstances, it is only natural that his pagan themes should be somewhat the better ones, and it is probably by them that his reputation will survive. In the Luxembourg he is represented by “The Rape of Anymone,” exposed as far back as the Salon of 1865, and another of these fine old subjects is the “CENTAUR AND NYMPH” of the typogravure plate. The gallant monster has just carried his fair companion over the torrent and is now lending her his hand for a stirrup while she dismounts, though he seems to think, very naturally, that she might at least kiss him for the portage. The painter’s color is rich and full in quality, *grasse*, rather than thin and poor, and this is as true of his portrait work as of his more sensuous mythological compositions. A very good example of this technical quality was his portrait of a handsome young cuirassier officer in the Exposition, a M. G. Dugué de La Fauconnerie.

IN the Retrospective section PUVIS DE CHAVANNES was represented by five of his earlier works, “Autumn,” “The Prodigal Son,” “The Beheading of John the Baptist,” “Young Girls on the Border of the Sea” and the “Life of Saint Genevieve.” Most of these were easel pictures; the two Scriptural ones and the “Jeunes Filles” being comparatively small in size. In the modern section of French art, downstairs, however, none of the works that appeared under his name were actually exposed, all of them being large mural decorations *in situ*. These were the “Pro patriâ ludus,” the “Antique Vision,” the “Christian Inspiration,” “The Rhone and the Saône,” “The Sacred Wood” and the PAINTINGS FOR THE DECORATION

OF THE GREAT HEMICYCLE OF THE SORBONNE. Of these the first is in the Musée de Picardie at Amiens, and first appeared at the Salon of 1882, where it received the Medal of Honor; the third and the fourth were seen at the Salon of 1886, and the latter is in Lyons; the "Bois Sacré" was in the Salon of 1884 and is also in Lyons, on the grand stairway of the Palais des Arts. The Sorbonne cartoons were shown in the Salon of 1887, and sketches of the right and left wings of the very long decoration are reproduced in our illustrations on pages 37 and 38. The work was the outcome of a commission from the Administration of the Fine Arts, and was accepted at the time as a definite triumph for the school of the idealists and the allegorical painters over the opposition of the realists and the impressionists—whose theory of a mural decoration for this situation would have been a representation of a street-paving, or of an electrical lighting. The central panel of M. de Chavannes's painting shows a central figure,



ENGLISH SECTION.]

SAMSON. FROM THE PAINTING BY S. J. SOLOMON.

personifying the new Sorbonne, a grave young virgin, her arms crossed in her lap and a certain hieratic severity characterizing her attitude, seated on a rock of unhewn marble and draped from head to foot. As the paintings are now placed in the building, she dominates the entire hall and might be said to preside over the labors of the students who throng the benches in front of her. At either side she is supported by nude youths who bear the palms and laurels for the conquerors; on her right stands Eloquence in the form of a young woman simply draped, and, nearer the foreground, are seated female figures, some with lyres and harps, signifying Literature, Poesy, etc., etc. In the centre of the foreground, a stream of water issues from the rock, of whose inspiring draught a young man partakes eagerly, and another offers to drink to a laurel-crowned elder who approaches. Behind them are other virgins, sisters to those on the right.



JAVANETTE CROSSING A RIVER

The panel to the left of the central one is devoted to Philosophy and History. At the right sits a female figure, no longer young, contemplating a skull which she holds on her knee. In front of her, another, severe and erect, touches with one hand the bone and with the other points to the skies, proclaiming the immortality of the soul. On this side of her, a younger woman, smiling, crowned with roses and her robe gaily figured, offers to the monitor a bunch of meadow flowers, "poetic symbol of the creative power of Nature, triumphant argument against the ideal theories of spiritualism." And Eclectic Philosophy, her chin in her hand, looks gravely on. For his allegory of History, the artist has departed widely from the beaten tracks. Here, the messages of the Past are deciphered not from conventional rolls of manuscript but from the excavations on the sites of her temples and cities. At the foot of a colossal ruin the workmen have opened a trench, and a youth pushes aside the branches of a bush that the Muse of History may decipher the inscription on a stone already uncovered. A little boy brings her her tablets, and one of the workmen tries on his own head the casque he has just unearthed. At the extreme left sits an old man with his scrolls of parchment who has been variously interpreted as Diogenes, Lucretius or Schopenhauer, the philosopher who doubts the utility of thus searching the records of the past—viewing the futility of all human endeavor, or the sage who sees all his science confuted by these new discoveries, the "What do I know?" of Montaigne.

The panel to the right is Science, whose statue at one end balances the ruins on the opposite side of the centre. With one hand this statue seems to partially lift the veil of Isis which covers her visage, and before her pedestal the young men crowd to do her homage, the foremost offering her the first electric spark. Nearer the foreground, others are occupied with the problems of design and, at the other end, Botany, Mineralogy, Geology are represented, bearing their specimens in their hands, in the folds of their robes or as ornaments in their hair. All these figures live in a grave classic landscape, unvexed by storms or cold, and at the back of which the long, curved lines of the skirts of a fir wood serve to unite the whole into one composition. It was much to be regretted that space could not be found in the Exposition buildings for this supreme example of the dignity and repose of French art.

SOME of the foreign nations, as England, Spain and Italy, exhibited their works in sculpture in the same galleries with their paintings; others, as Belgium, banished them to some distant hall. Those of the United States, of which the most important was Mr. Bartlett's "Bear-Trainer" in bronze, were scattered through the galleries of pictures, with the exception of an uncatalogued statue of Diana, which was afterwards set up in the lower galleries, at the foot of one of the main stairways. Of one of the best examples of each of three very important English sculptors we give illustrations, the "ICARUS" of ALFRED GILBERT, the "MEDEA" of HAMO THORNYCROFT and the "PEACE" of ONSLOW FORD. All three of these artists have recently been elected to Royal Academical honors—Mr. Thornycroft to that of a full Academician and the two younger men to that of Associate. The "Medea" and Mr. Gilbert's model for his large statue of the Queen, which has since been set up at Winchester, were hailed as "the two finest and most genuinely original works which have been contributed this year [1888] in any branch of art by English artists." "Mr. Thornycroft's statue," said Mr. Claude Phillips, "fulfils the promise of the admirable quasi-archaic 'Teucer,' by which he first made his fame, and is in point of conception and style superior to the subsequently produced 'Artemis' and the Millet-like 'Reaper.' It shows the Colchian sorceress—calm and self-contained in the consciousness of irresistible power—at the moment when she charms with the magic harmonies of her lyre the dragon-guardian of the Golden Fleece. The serpent-like monster has closely entwined itself round the draperies which cover her lower limbs; this arrangement of the design imparting to it an additional, an almost architectural, severity of aspect, which the sculptor has deliberately still farther enhanced by renouncing, in favor of an almost hieratic dignity of mien and



BELGIAN SECTION.]
EVENING. FROM THE PAINTING
BY VAN BEERS.

gesture, any attempt to simulate realistically the suppleness of life and movement. Let us come at once to the chief defect of the work, which is a sufficiently grave one; it is from one point of view only—the front aspect—that it fully realizes the artist's meaning; at the back the draperies hang in a somewhat baggy and unmeaning fashion, without suggesting the form beneath, while from neither side does the conception assert itself with absolute clearness. It is, nevertheless, a work of remarkable power and originality, finely expressed in a style akin to the post-Pheidian but still severe phase of Greek art which preceded the epoch of Praxiteles; that is to say, in a manner in which it is most difficult for a modern, avoiding irresistible temptations to direct imitation, to be powerful and original. M. Thornycroft here displays a successful assimilation of the principles and practice of Greek art, as distinguished from a mere reproduction of its most salient outward features."

Mr. Gilbert is considered to be one of the most promising of the English sculptors, though he is quite a young man. His first master was Mr. Boehm, but he early went to Paris, where he remained a short time in the atelier of M. Cavelier, and then to Italy. In Rome he spent several years, where he is thought to have formed his present style. In the Paris Exposition he was represented by five works—two heads, those of a young girl and of an old man, and three statuettes, an "Offering to Venus," "Icarus" and "Perseus." In the latter, "Mr. Gilbert may be said to have stooped to conquer. Instead of giving us the hero engaged in mortal combat with the monster, he has chosen the simple motive of looking at the set of his winged sandal. It is what may be called heroic *genre*." In the "Icarus" "he had a motive of deeper spiritual significance, and one which, though more dependent upon legend for its sentiment, appeals at once to us, and scarcely needs a hint to explain itself. Whether we know about or care about Icarus himself, it is impossible not to feel that this lithe and strong young man is about to trust himself to those wings, and is pausing before the great moment of venture. The figure is not less easy and natural than that of the 'Perseus,' and by the beauty and subtlety of its modelling, by its variety of picturesque silhouette, its freshness and repose, its fine balance and romantic elegance, it can scarcely fail to appeal to the most dormant artistic sense." This is Mr. Cosmo Monkhouse; and the editor of *The Magazine of Art* thus describes Mr. Ford's "Peace," which first appeared at the Royal Academy of 1887. "It is beyond all question the finest achievement of the year. It is the nude figure of a young girl poised on a breastplate, advancing with a gesture of graceful eagerness, bearing a palm in one hand and carrying a dove on the other, which is uplifted outwards and slightly forward. The composition is strikingly beautiful at all points and possesses wonderful force of expression, while the modelling, in research and finish, is altogether what the learning and skill of Mr. Ford have for some years past accustomed us to look for."

And yet a spleenful French critic, M. Jacques de Biez, thus disposes of these masterpieces:—"There is something sufficiently angular in the 'Reaper' of M. Thornycroft, but the 'Teucer' and the 'Medea' of this artist are 'æsthetic' like the scenes of antiquity of M. Alma-Tadema. It is no longer a question of creation, it is almost one of 'a curiosity.' Very much 'bibelots Renaissance florentine' also, the 'Perseus,' the 'Icarus,' the 'Offering to Venus' of M. A. Gilbert." He admits, however, that "these English sculptors" do well in portraiture.

THE French sculptors have already been alluded to, and the reader may contrast some of them with the best work of the English school. M. SUCHETET'S "BYBLIS," which carried off the prix du Salon



F. PRADILLA PINX.

THE SURRENDER OF GRENADA



ITALIAN SECTION.]
COMBAT OF RETIARIUS AND MIRMILLO. FROM THE GROUP IN PLASTER BY EUGENIO MACCAGNANI.

of 1880 and was awarded a medal of gold at the Exposition, was placed near one end of the long gallery of sculpture and had for its *vis-à-vis*, across the aisle, another recumbent figure, Carlès's dead "Abel," which received a Grand Prix. Both these statues were in marble, and in both of them the artists' science of modelling flesh was pushed to the utmost limit of technical excellence. The "Byblis" is the property of the baron G. de Rothschild, and the classical legend is well known—how, enamored of her brother Caunus, she pursued him over Lycia and Caria and, finally, worn out with grief and fatigue, wept herself into a fountain. FALGUIÈRE'S "VICTOR IN THE COCK FIGHT" is a bronze in the Luxembourg, and was brought back by him from the Villa Medici in 1870, he having already exhibited his "Theseus." It was placed in the Retrospective exhibition, and the only other exhibit under his name was his marble of "Tarcisus, Martyr." The story of SALAMMO has already been given, in connection with Gabriel Ferrier's painting; M. IDRAC's statue is also in the Luxembourg, in marble, and was first exhibited in the Salon of 1882. The sculptor, who was a pupil of Guillaume, Cavelier and Falguière, died in 1885. MERCIÉ's bronze "DAVID" is also a Luxembourg statue, but was set up in the Exposition, in the wide, open space under the dome of the Palais des Beaux-Arts. It was first exposed, in plaster, in the Salon of 1872.

M. MEISSONIER—who has lived to lead the revolt against the old Salon organization and the Société des Artistes français, all because of the quarrel over the value of the Exposition awards—was well represented in that great show himself. In the modern section he had some ten works, though some alterations were made in the hanging, and one picture, at least, was catalogued but not findable. In the centre of the panel devoted to his service was hung his own portrait of himself, leaning his head on his hand and with his long gray beard straggling down over a red mantle worn rather ostentatiously. On the extreme right hung the "Guide,—Armée de Rhin-et-Moselle (1797)," well known by the reproductions, and on the extreme left, a large, long, breezy and sunny "Venice," dated 1888—gondolas ranged along the quay, blue sky and white clouds, all broadly painted and quite unlike his usual work. There was also a mounted traveller, stooping over his horse's neck while the wind blew his heavy cloak out behind him; a study of the interior of the church of Saint Mark; a postillion taking his stirrup cup in front of the "Inn at the Bridge of Poissy;" another "POSTILLION," he of our illustration, riding off after having finished his journey; "Pasquale," a guitarist, and a portrait of Mlle. J. M . . . , half length and nearly half life-size. The "Jena," which a careful search failed to locate anywhere, was possibly the important battle picture which he sends to his new society's exhibition in the spring of 1890, and which was not completed in time for the Exposition. In the Retrospective section he had nine works, the largest being his new water-color of his "1807," now, happily, in the Metropolitan Museum of New York. It can fairly be said that the copy is not so good as the original; there is even less breadth of effect, and somewhat less truthfulness of texture. The attitudes of some of the cuirassiers' horses in the foreground have been changed, but nothing important in the composition is altered. Much better were some of the smaller pictures, the "Solférino," from the Luxembourg, the "Etcher" and "L'Attente." There was also a sketch of M. Thiers on his death-bed, three portraits and an unfinished allegorical composition, "Paris—1870—1871."

COURBET also—though he is not exactly of the same school—was well represented in the Retrospective section. To the twelve important canvases, which figured in the catalogue, was added, in the later days of the Exposition, his famous "Remise de Chevreuils" from the Secrétan sale. The "DEMOISELLES DES BORDS DE LA SEINE," of which we give a wood-engraving, may be taken as a typical example of his work and of his motto,—"To translate the thoughts, the manners, the aspect of my time according to my appreciation, to be not only a painter, but even more, a man, in a word, to make a living art, that is my aim." These women, "with their flesh murdered by pleasure," as a French critic puts it, lying in the grateful shade, in a temporary peace, are a tolerably "living" reproduction of an episode of modern manners and customs. Peasant, braggart, vain and coarse as he was, the artist, as has been often said, mixed none of these qualities with his colors—excepting, occasionally, his coarseness, as in some of his nudes; that sentiment, that artistic refinement, which disappeared in speech and action, came out in his paintings and, most especially, in his landscapes.

THE school of the impressionists figured in the Centennial Exposition of French art in good shape.

MANET made an important showing; Monet had three landscapes and Pissaro, two. The first named, who is now held in honor rather for showing the way than for walking in it himself, had a whole panel of wall and no less than fourteen canvases, about as many as Millet himself. The effect of this concentrated display was somehow less irritating than the haters of this school might expect. By the time he had traversed a few of these miles of galleries, the visitor became tolerant, or fatigued, and he saw in these paintings a vigorous and somewhat summary way of rendering Nature, which ignores modelling and is not much concerned about aerial perspective, and has but a slight knowledge of the charm of color, but which is, at least, individual and original. In the centre of the panel hung Manet's

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J. COMANS P.N.X.

PORTRAIT OF MRS.

Portrait of Mrs. [illegible]



FRENCH SECTION.]

THE ABBESS OF JOUARRE.

FROM THE PAINTING BY MME. A. ENAULT.

half-length portrait of M. Antonin Proust, the special commissioner of the fine arts who had so much to do with the collections for the Exposition and so distinguished himself in the affair of "The Angelus" at the famous Secrétan sale. The portrait gave, with a great air of reality, a gentlemanly-looking personage wearing a silk hat, with his blue eyes somewhat close together. Over him was the largest canvas of the collection, a very summary study of a nude woman, not in the least prepossessing, lying on a couch and attended by a negress and a black cat, but flat, cold in color, and defined by an outline everywhere.



ITALIAN SECTION.]
THE MESSENGER OF LOVE. FROM THE MARBLE BY E. CARONI.

This was the famous "Olympia," which has since been offered to the Louvre and not taken. To the right of these was the painting of a dead bull-fighter, all in black, and the well-known boy playing the fife, which has been seen in America. To the left hung the "Bon Bock," one of his earliest works, and the pretty "FEMME EN BLANC," reproduced by our wood-engraving. One of his largest canvases, a boatman and his fair companion, "En Bateau," was even admitted to the honors of the exterior gallery which ran around the second story of the great central dome of the Palais des Beaux-Arts.

The "Lady in White" seems to be a determined effort on the part of the painter to do something handsome and conventionally pleasing. As a specimen of his art, it is held in comparatively slight esteem by his admirers, and is certainly much less characteristic and individual in subject and treatment than his other works generally. But it possesses most of the superficial charms which his more characteristic works lack, a pleasing subject and a cheerful color, while the lack of modelling and the inattention to "planes" are much less disturbing. From "The Bon Bock," its neighbor, the difference is striking. This pretty young woman, with the slightly tilted nose, has a good complexion and a becoming costume, and is promenading herself in a very sunny scene. The greens of the surrounding foliage are very green, and the summer sky is dark blue without being opaque. Her dress is white, spotted with little sprigs of figures; her long gloves are yellow, and in her hat she has a red rose and some daisies. The outline which the painter—in common with Sir Frederick Leighton and other painters more timid than he—seemed to think necessary, disappears when viewed from a little distance, and the ensemble remains a warm and decorative piece of color. If all of the painter's paintings had been of the quality of this one, it is evident that he would have had many less of both friends and detractors, and would have had less fame in the world as the upsetter of academical conventions. The picture is from the collection of M. Antonin Proust, and its specific title is "Le Printemps—Jeanne."

MAIGNAN and DAGNAN-BOUVERET have already been referred to. The former's "LAST MOMENTS OF CHLODOBERT" is founded on the story related by Gregory of Tours. The two sons of the Merovingian king, Chilpéric, fell sick, and their mother, Frédégonde, "touched by tardy repentance," persuaded the king to cast into the fire the oppressive tax-lists which had been prepared and to send to stay the levy of the imposts. "And afterwards their youngest child died, worn out with lingering illness. Overwhelmed with grief, they bore him from their house at Braine to Paris, and had him buried in the basilica of St. Denis. As for Chlodobert, they placed him on a litter, carried him to the basilica of St. Médard at Soissons, and, laying him before the tomb of the saint, offered vows for his recovery; but in the middle of the night, enfeebled and exhausted, he gave up the ghost. They buried him in the basilicas of the holy martyrs, Crispin and Crispinian. Then King Chilpéric showed great largess to the churches and the monasteries and the poor." The painting belongs to the "Cercle artistique et littéraire" of Paris, and first appeared in the Salon of 1880.

At this same Salon appeared also AIMÉ MOROT'S "GOOD SAMARITAN" and MAURICE BOMPARD'S "MODEL'S REPOSE." The former may be said to have been the first truly distinguished work of this brilliant and enterprising painter, his large canvas of the year before, "Episode de la bataille d'Eaux-Sextiennes," being no longer remembered. It was objected by some of the supercritical that the painter had seen in the touching Scriptural story only an opportunity for painting two "academies," but these anatomical studies were of such supreme technical excellence, the situation was so well conveyed by their action, that the work is still considered one of his very best, notwithstanding the triumphant bull-fights and cavalry charges that have since issued from his studio. The latest and biggest of these cavalry combats, the "8th and 9th Cuirassiers at Reischoffen," was awarded the Grand Prix at the Exposition. The "Bon Samaritain" came from the Secrétan collection.

M. Bompard did not take the trouble to go so far afield to find an excuse for his good painting; he did not even go out of his atelier. The curve of the model's pretty back, as she took her rest between poses, furnished him with a theme, and the ordinary impedimenta of the workroom, the music on the piano, the scattered draperies, the abandoned slippers, completed his composition for him. Another of these painters of the things around him is M. DANTAN, and as there are sculptor's studios in the family, and as he has had great success in rendering the blanched aspect of things that there obtain, he





FRENCH SECTION.]

AT THE GOAL. FROM THE BRONZE GROUP BY ALFRED BOUCHER.

has gone back to these studies more than once. His father and his uncle were both statuaries of repute, and the painter's most celebrated picture, now in the Luxembourg, appeared in this same Salon of 1880, and represented his father, in his workshop, engaged in the restoration of one of his own bas-reliefs, the "Drunkenness of Silenus." His work, of which we give an illustration, the "MOULAGE SUR NATURE," Salon of 1887, is concerned with a much less artistic occupation, the taking of the cast of a leg and foot from life, but contrives by various skilful devices—the blue and yellow note in the pottery just behind the hip of the woman, the reddish earthenware bowl on the stool in the foreground, the large cream-colored vase in the centre—to build up a color composition which shall harmonize the warm flesh tones of the principal subject and the general surrounding chalkiness. So well is this done, indeed, that the painting was awarded no less than a medal of gold by the discriminating Exposition jury.

But our space will not permit us to linger so long in these entertaining French galleries and we must go look up some of the foreign works, first stopping a moment before the charming, mellow, russet, "AUTUMN EVENING—PARK OF SANSAC," from the same Salon of 1887, painted by M. ARMAND CHARNAY, pupil of Pils and Feyen-Perrin.

EVEN among the foreign painters, however, it is difficult to get away altogether from the influences of the French school. Here is EUGENE BURNAND, for instance, Swiss—who sent one of the biggest and handsomest of cattle pieces, the fine "BULL IN THE ALPS"—who was a pupil of MM. Menn and Gérôme and has a Paris address as well as one in his native town of Moudon. He has received two third-class medals at the Salons, one in 1882 for engraving, and one in 1883 for painting. His Alpine "Taureau" appeared to be nearly of the size of life in the small gallery in which it was hung; the animal's red and white hide was relieved against the distant blue mountains and the complementary colors were furnished by the sunny, light yellowish green herbage under him. The painting belongs to the Museum of Lausanne. The Spanish painter, HIDALGO (FÉLIX-RESURECCION), though born in the Philippine Islands, like Luna, also lives in Paris and has imbibed French methods. His immense canvas, of which we give a sketch, illustrates, with some variations, a scene from DANTE'S INFERNO and furnishes a lively contrast with that "desire to paint from actual objects, rather than from imagination, which has always been a prominent characteristic of the Spanish artists of all periods,"—according to a recent historian of that school. In this gigantic scene, in which the figures are of the size of life and lit by lurid and rosy

lights, we see the condemned souls suddenly wafted out of Charon's boat and drifting away into the Stygian gloom. Among the numerous important Spanish canvases treating of battle or death, this was one of the most striking. And M. JEAN VAN BEERS, Belgian, who furnished a number of small but remarkable pictures, lives in Paris, like the others, and may be said to be "Parisian" in a somewhat offensive sense. At least his sitters may, they being given, generally, to a certain loudness and smartness of feminine apparel and to considerable freedom of attitude and boldness of regard. The pensive, gentle-looking maid in the little "EVENING" of our illustration, is quite an exception among them. The painter's various experiences are well known,—his "atelier" in which his canvases were finished by pupils and apprentices, the painting which was defaced as it hung in an exhibition to discover the photograph beneath it, the various litigations in which he has been involved on these accounts, etc., etc. His exhibit in the Belgian gallery in the Exposition included some fourteen canvases, among them the famous "Sirène."



FRENCH SECTION.]

GALLIA. CAMEO BY EMILE SOLDI.

ONE of the newest of the popular names in the English school of painters is that of SOLOMON JOSEPH SOLOMON, a young man who wisely supplemented his studies at the Royal Academy by a year's training under Cabanel. His first important work was a very original "Cassandra," which appeared at the Academy exhibition of 1886. In this upright panel, "a chromatic achievement whose key-note is flesh-color and white," the indignant spectator sees the beautiful daughter of Priam shouldered bodily by the Locrian Ajax, and carried away like a parcel from the base of the statue of Pallas to which her white arms cling feebly. The sense of motion and irresistible strength in the ravisher is supplemented by a certain heroic style and distinction which lifts the composition to the level of a very good work of art, and which is sufficiently rare among figure painters of the present day. Unfortunately, there was not very much of this distinction in the painter's exhibit at the Exposition, and there was more of it in his "Niobe," which appeared at the Salon, and which dates from the Royal Academy of 1888. In the latter, another upright composition, the distressed mother stands on the steps of the temple while her unhappy children cling to her and fall dead around her. The "SAMSON," at the Exposition, was the painter's contribution to the Academy of 1887, and was considered to be one of the three epoch-marking pictures of the exhibition, the other two being Mr. Sargent's "Carnation, Lily, Lily, Rose," and Mr. John

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THE TWO SISTERS

Barre-Philadelphia

Collier's "Incantation." The former was purchased by the trustees of the Chantrey Fund, for the South Kensington Gallery, and the "Samson," by Mr. James Harrison, who presented it to the Liverpool Corporation collection. In the Academy Exhibition, however, it was so badly hung that it could only be seen to advantage from a post behind a marble bull by Mr. Boehm, in the central hall.

The painter's intent here is, evidently, to give the sense of tremendous force in motion, and there is something undeniably fine in the omnipotent forward surge of the shorn hero carrying all his captors with him like chips, but the prominent figure of the Philistine at his left is very awkward and not overly well drawn, and Delilah, who should be very fine indeed, is rather inefficient as she shrinks into her corner. In color the picture is warm, dark and harmonious. At the Royal Academy of 1889 Mr. Solomon returned to his narrow, upright compositions, and his picture gave a new version of an old theme, "Sacred and Profane Love." In the upper part of the field an angel shelters with his very large wings a young mother stooping over her babe, and a young man at her feet who, indeed, seems to be regarding rather wistfully the "profane" lovers below him, who are reclining on the very verge of the precipice in considerable risk of going over it. In a corner, little Cupid, indifferent to everything, is asleep on a bed of red roses. The upper part of this composition is pervaded by temperate gray tones, while the flesh of the lovers below and their yellow and orange draperies are brilliant in color. A certain discrepancy between the top and the bottom is thus established—according to the moralities.

THE quality of the modern Italian sculpture is so well known, and was so abundantly illustrated in the Exposition galleries, that it may be well to quote the apology of a modern writer for this peculiar national art. "The decadence of sculpture as high art," he says, "has been largely promoted by the debased taste of foreigners, who are captivated by the cheapness and dexterity with which Italian artisans can copy any trivial object, or the ready invention of artists in rendering in marble or metal pantomime the silliest, commonest, or most complicated human action, partly perhaps by delight in the comical, grotesque and superficial, and, with Americans, their instinctive preference of form to color, which is the right beginning but wrong ending of taste. All this, and the current senseless prejudice against the old masters of painting, have caused to flourish commercially in Italy a school of picture-statuary, or sculpture gone mad, which is the delight of eye of the uncultivated multitude, disposed to enjoy it as they would the feats and jests of the circus, or the action of low comedy." Every variety of this misplaced dexterity was to be seen in the Italian galleries of the Champ de Mars, not only in the fine arts rooms but among the commercial exhibits. As a specimen of one of the very best of these works—in which there really is some artistic idea—we give an illustration of a figure that appeared in one of the exhibits not strictly belonging to the *Belle-Arte*, the "MESSENGER OF LOVE," by Professor EMMANUELE CORONI. The drapery and the coiffure of this young maid, sending away the carrier pigeon with her message tied to his neck, were wrought with extraordinary care and finish, pattern, fringe, texture and all. The sculptor lives in Florence, but was born in Switzerland, and at the Philadelphia Centennial he was represented by six works, one of which, "Youth as a Butterfly," is now in the Corcoran Gallery, Washington.

A much more genuine work of art is the great group of the fighting gladiators, by EUGENIO MACCAGNANI, of Rome, which was set up in plaster in one of the outer galleries of the Palais des Beaux-Arts. The heavy-armed Mirmillo is here getting much the worst of the duel, and the net-thrower, the Retiarius, presses him down with one knee and straightens his trident over him to finish him. On the pedestal of the marble from which this cast was made was engraved the victor's boast: "*Non te peto. Piscem peto. Quid me fugis Galle?*" "I seek not thee; the Fish I seek; why fliest thou from me Gallus?" The *piscem* refers to the fish, called *mormyr*, which the Mirmillo carries on his helmet. At the Exposition of Turin, in 1880, this work was awarded the prize of the four premiums for the best group in statuary

exposed; and the sculptor also carried off one of the two premiums for the best busts in marble, with his head of "Aspasia."

A very good example of the art of doing well that in which the Italians fail, as Mr. Brownell has pointed out in one of his clever papers upon the modern French sculptors, is the famous HARLEQUIN of RENÉ DE SAINT-MARCEAUX. "More than any of his rivals," he says, "M. Saint-Marceaux possesses the charm of unexpectedness. He is not perhaps to be called an original genius, and his work will probably leave French sculpture very nearly where it found it. Indeed one readily perceives that he is not free from the trammels of contemporary convention. But how easily he wears them, and if no 'severe pains and birth-throes' accompany the evolution of his conceptions, how graceful these conceptions are! They are perhaps of the Canova family; the 'Harlequin,' for instance, which has had such a prodigious success, is essentially Milanese sculpture; essentially even the 'Genius Guarding the Secret of the Tomb' is a fantastic rather than an original work. But how the manner, the treatment, triumphs over the Canova insipidity! It is not only Milanese sculpture better done, the execution beautifully sapient and truthful instead of cheaply imitative, the idea broadly enforced by the details instead of frittered away among them; it is Milanese sculpture essentially elevated and dignified. Loosely speaking, the mere *article de vertu* becomes a true work of art. And this transformation, or rather this development of a germ of not too great intrinsic importance, is brought about in the work of Saint-Marceaux by the presence of an element utterly foreign to the Canova sculpture and its succession—the element of character. If to the clever workmanship of the Italians he merely opposed workmanship of a superior kind as well as quality—thoroughly artistic workmanship, that is to say—his sculpture would be far less interesting than it is.



FRENCH SECTION.

THE HARLEQUIN. FROM THE SCULPTURE BY RENÉ DE SAINT-MARCEAUX.



READING THE SCORE

Pierre Dubautefeu

He does indeed noticeably do this; there is a felicity entirely delightful, almost magical, in every detail of his work. But when one compares it with the sculpture of M. Dubois, it is not of this that one thinks so much as of a certain individual character with which M. Saint-Marceaux always contrives to endue it." The "Harlequin" first appeared in plaster in the Salon of 1880, and in marble in that of 1884. In the Exposition it was represented by a bronze, the property of M. Dehaynin. The "Genius of the Tomb" is in marble in the Luxembourg, and dates from the Salon of 1879.

M. ALFRED BOUCHER is somewhat less widely known, but has had his fair share of official honors, having received a medal of the third class in 1874, one of the second in 1878, the Prix du Salon in



FRENCH SECTION.]

LA RÉPUBLIQUE FRANÇAISE. FROM THE PLASTER BUST BY JEAN GAUTHIERIN.

1881, a first-class medal in 1886, and the ribbon of the Legion of Honor in 1887. Of his four works in the Exposition, three were the property of the Minister of Public Instruction and of the Fine Arts, one of them being the "AU BUT," "At the Goal," of our illustration. This was set up in bronze outside the Palais des Beaux-Arts, and is one of those triumphs over the technical difficulties of art that can only proceed from the training of a first-class academic school. The group first appeared, in plaster, in the Salon of 1886.

M. EMILE SOLDI's very handsome medallion, in high relief, "GALLIA," has appeared in various materials at different times. In the Exposition it was in marble, in which form it was exhibited at the

Salon of 1888, but it was first seen at that of 1873 in plaster, and again at that of 1878 in bronze, in which metal it was for a while in the Luxembourg galleries. It has also been executed by the versatile artist as a cameo of price, the mounting being in gold; the ægis engraved in the black of the stone, the scales being somewhat more clear in color; the serpents and the raised border, bluish in tint; the head cut in the white of the stone; the hair, black, and the casque, red.

Another personification of the nation, handsome and dignified, was the bust of "LA RÉPUBLIQUE FRANÇAISE," by JEAN GAUTHIERIN, which was first exhibited, in plaster, in the Salon of 1879—along with a good many others, but which appeared in the Exposition in marble. The type is that of the serious young virgin, not too classical, which the artists generally select for these personifications, and this particular example was somewhat criticised at her first appearance as presenting scarcely sufficient resoluteness of expression to the world. However, she is serene and dignified, which are high virtues in both nations and busts.

The graceful little figure in relief by L. OSCAR ROTY, called "PITTURA," is a good example of the decorative work of the modern French school of sculpture, as its author is a good example of the importance which is attached to this branch of the art in his own country and of the awards which await those who excel in it. He has won his fame almost entirely by his works in relief, and at the Exposition he was represented only by medals, medallions and *plaquettes*, one of them being the large medallion in the centre of the arabesque ornaments decorating the entrance, from the garden, to the Palais des Beaux-Arts of the Champ de Mars. And yet he was Prix de Rome, has received all the medals, is officer of the Legion of Honor and Member of the Institute. In fact, his talent is of the peculiarly light, graceful and imaginative quality in which the French decorators are apt to excel, which they call "*poétique*" themselves, and which comes near to deserving the honors of that much-abused word.

As to examples of sculpture in religious art—in which the school can scarcely be said to abound, one of the few very best is DELAPLANCHE'S "VIRGIN," originally executed in hard stone for the church of St. Joseph, Paris. The plaster appeared in the Salon of 1876, but the Exposition statue, which was in marble, at that of 1878. This statue belongs to the Museum of Montpellier. The sculptor's breadth of treatment is here combined with a mildness of type and a loftiness of conception that comes as near to devoutness of spirit as the modern workman probably can. It is in works like HECTOR LEMAIRE'S "SAMSON BETRAYED BY DELILAH" and JOSEPH-LOUIS ENDERLIN'S "MARBLE-PLAYER," that he is more at home,—where heavenly-mindedness is not called for, but only an abounding skill in his art. The "Samson," however, though it won the Prix du Salon in 1878, has been criticised as being somewhat confused in its lines and as not giving the Philistine temptress all the facial charm to which she is probably entitled. The supple young marble-player is also a prize winner, having captured the *Prix de Florence*, founded by *L'Art*, in 1880. The sculptor was born in Switzerland of French parents, and has received a couple of medals. His statue appeared in plaster in the Salon of 1880, and the marble of the Exposition is the official property of the Minister of Public Instruction and of the Fine Arts.

LUMINAIS received the gold medal for his "Un Possédé," but his two other paintings are much better known and are more representative works. Of these the "Flight of King Gradlon" has been given in a photogravure, and the "ENERVÉS DE JUMIEGES" is reproduced in a wood-cut. The first two are from the Salon of 1884, the last from that of 1880, and the "Gradlon" belongs to the Museum of Quimper. The "Cripples of Jumièges" in fact is a familiar picture from its many reproductions; the story is, briefly, that the two sons of Clovis II. revolted against him, were defeated, taken prisoner, hamstrung, and set adrift on the Seine to float or drown as chance might direct. But they were rescued by the monks of Jumièges. The painter's sombre, rich color is here made to express stillness and



J.A. HERMITTE. PNY

THE HARVEST



FRENCH SECTION.]

GRIMACES AND MISERY

FROM THE PAINTING BY F. TILLZ.

hopelessness;—not even to express desolation will he tone down his palette. The water which swirls round the slowly moving barge is of a pale, yellowish gray, the cushions, yellowish brown, the bed, pale green and the blankets, white with colored borders. The high notes are given with the brass lantern and the red and pink roses; the sky is dull and gray and there is a streak of light on the distant water. The shore is a stretch of sandy waste. For a contrast of painters' methods, and for a specimen of modern tragedy which is not so picturesque, we may take the "AFTER THE DUEL" of a young Lyons painter, NICOLAS SICARD, which received a medal of bronze. Here everything is gray and black, excepting a few red leaves,—the day is misty, the road light gray, the horses gray, the highest note is the white shirt of the wounded man, and the figures, pretty black. The situation is perfectly explained, and the cause of this unlucky meeting is judiciously withheld.

In these rapid notes it is impossible to observe any decorous and plausible sequence, such as the



FRENCH SECTION.]

PITTURA. RELIEF BY OSCAR ROTY.

laws of good literature might suggest,—the works of art to be noticed are too numerous and the time the reader has to devote to each much too brief. It is a good deal here as it was in the actual galleries of the Exposition, subjects, masters and schools jumbled together with only a faint regard for logical or chronological order. For that wise and well-regulated consideration of the art of painting which begins with Apollodorus and ends with Aimé Morot it will be necessary to take another time and place. For the present, variety is as convenient as order, and before we look at a few landscapes we will stop a moment for MME. VIGÉE-LEBRUN,—one of the very few ladies who get into the "Dictionaries of Painters." "*Doux génie féminin*," says M. Maurice Hamel in the official publication on the Exposition, "generous and limpid soul, she has, as if without taking thought about it, reflected the moral image of an epoch and the color of the sentiment. Without pretension, without any silly tenderness, she reveals to us that which is expressed by the white fichus modestly crossed on the bosoms, the slender waists,

the romantic pastorals of the times: she is aware that the candor of the cambric is only a symbol of the purity of the souls and that, weary of etiquette, one wishes to forget the queen or the duchess to see only the woman and the mother. The PORTRAIT OF THE MARQUISE DE JAUCOURT is an exquisite work, and it is an intimate page of history. To contemplate this frank and youthful regard in which reverie prolongs the reading, this easy grace, this suppleness manifest even in repose, one can divine that which has survived from the pride of former times in the *mode pastorale* of the day. A perfume of delicacy and of loyalty subsists imperishable in this crystalline painting, and Mme. Lebrun, who early joined the *émigrés*, preserved to the end her soft refugee speech."

In these galleries of Centennial Art hung five landscapes by that HUBERT ROBERT, almost unknown in this country, who combined the old and the new methods of the landscape painting of his time (1733-1808). The "classic ruins" had not yet disappeared, abandoned temples, statues, colonnades and obelisks—excellent things in moderation—were still the vogue for the painters of "natural pictures." The "MONUMENTS AND RUINS," of our illustration, is a very good example. DE LA BERGE, represented in the Exposition by one painting, a "LANDSCAPE," came later, being born the year before Robert died, but he lived only for thirty-five years and sometimes fell too much into detail. Of COROT there were no less than forty-four examples, more than of any other artist, and his best work, in all its phases, was represented. The painting reproduced in the wood-cut is a "PAYSAGE D'ARTOIS," and was from the collection of M. Tabourier. To come down to the moderns, the "NOVEMBER" of RAPIN was awarded a gold medal, and was a large and most dignified rendering of the most sombre month of the year. The particular locality for his scene was given by the artist as Digulleville in the department of the Manche, on the English Channel. And, to take a look at a lady's landscape, here is one of MME. NATHANIEL DE ROTHSCHILD's pretty water-colors, the "LAGOON—VENICE," painted, as her pictures generally are, simply and directly, without affectation or pretension and with a great deal of truthfulness and natural charm.



INTO the towns we can return from the fields, and the typogravure of M. PELEZ's "GRIMACES ET MISÈRE" will furnish a good contrast. For a description we cannot do better than quote the appreciative study of this work by M. Gabriel Séailles in his notice of the Salon of 1888. "M. F. Pelez has made himself the painter of the miserable. He knows them, he loves them, and he speaks of them without surprise and without emphasis. His poor folk have the unconscious resignation which comes from habitude and from necessity. There may be discerned in them something like an animal stoicism, an instinctive tenacity, they wish to live. Over these dramas of the garret and the street, as well as over the antique tragedies, hovers the figure of Destiny. M. Pelez exposes this year a show; it was scarcely worth while to call it 'Grimaces and Misery.' The danger of this composition lay in presenting side by side a number of figures without any connection between them. The canvas, much longer than it is high, has the appearance of a frieze divided into a triptych which separates the groups and subordinates the least important. The picture has a centre, the platform where, in the cessation of the charivari of the drums and the brasses, the dunce and the clown proclaim the show. It is here that the attention of the spectator is first arrested.

"Against a curtain of a lively red color is relieved the white linen costume of the clown, who, with his face whitened and his hands in the pockets of his immense pantaloons, makes his grimacing and noisy appeal to the crowd. Beside him, the *pitre*, a large white fluted collar over his reddish-brown riding-coat—Géronte and Gribouille—twiddles his thumbs with an idiotic air of contentment. The clown and the dunce, Heraclitus and Democritus, Jean who weeps and Jean who laughs, the eternal antithesis.

L'EXPOSITION UNIVERSELLE DE 1889



MANDA LAMETRIE THE FARMER'S WIFE

Photo. Universal



FRENCH SECTION]

FLEUR DU SOMMEIL.

FROM THE PAINTING BY A. CESBRON.



FRENCH SECTION.]
SAMSON AND DELILAH. FROM THE PLASTER GROUP BY HECTOR LEMAIRE.

At the feet of the clown is seated a dwarf, with a fool's cap on his head, a blue vest and his reddish breeches stuck inside his black and red striped stockings. This dwarf is executed with a masterly hand. His little gimlet legs hanging, his body short and thick, his left hand proudly planted on his thigh, his hair frizzled, the points of his moustache twisted upward, this dandy of the exterior boulevards surveys us from above, pushing his lower lip out with a disdainful expression. Velasquez never encountered at the court of Philip IV. this beauish and rakish dwarf. To the left of this central panel, separated from it by the great brass drum, is the whole family; in an angle, partly concealed, the mother, her face lined with cruel wrinkles underneath the paint; then on the scaffold, ranged in line according to their heights, the four children. The orchestra occupies the panel to the right; three little old men, in greasy coats, ragged pantaloons and worn-down foot-gear. Wrecks of various destinies, they have all stranded here. The clarinet with a shaven face under a black cap closes his eyes with the calm and stupefied air of the old and blind; the trombone has the phiz of a drunkard who finds life and gayety at the bottom of a bottle of blue wine; the ophicleide, lean and with his brushy hair issuing from under his flat hat, stares with a fixed eye, without seeing and as if in the stupor of a vague nightmare.

"In this picture there is nothing that partakes of caricature. M. Pelez does not deride that which he does. He treats a mountebank with as much respect as a hero or a god. The subjects are sufficiently eloquent to permit him to say them truthfully. He does not declaim; his language is plain, even scrupulously precise. Without his thinking of it, from his work, as from the modern Russian romances, there issues a religious sentiment, the immense pity of human sorrow."

This painter, a pupil of Cabanel and Barrias, made his début in 1876 with an "Adam and Eve," which secured him a third-class medal, and two years later he carried off a second-class one with a "Death of the Emperor Commodus," but as soon as he was *Hors Concours* he changed his subjects entirely and at the Exposition his five pictures all treated of scenes of modern life, four of them of the life of

the poor. His correctness of design is supplemented by a certain strength of color—in the “Grimaces et Misère” the high note is furnished by the very lively red of the emblazoned frog on the clown's white suit, and the semi-circular *affiche* at the bottom of the staging sparkles in pure yellow, red and blue. The reds of the curtain, the frog and the dwarf are contrasted with the brass of the drum and with the yellow of the tunic of the oldest girl. The next two are in black and the small weeper at the end in red also, and the grayish background sets off all these positive colors. The painter was awarded a silver medal by the Exposition jury.

A medal of silver was also given to the very different work by ACHILLE CÉBRON, “FLEUR DU SOMMEIL,” from the Salon of 1886 and in the official collection of the Minister of Public Instruction and of the Fine Arts. No concern with the requirements of daily bread-winning and no keenness of observation in the streets would have enabled an artist to have depicted this graceful dream, this floating, sleeping figure that rises like an emanation from the bed of poppies. The typogravure, though only in two tints, suggests very well the tone of the admirably drowsy painting, and, in the original, the effect of the color was greatly enhanced by the broad border of very dark blue in the frame. The artist was born at Oran in Algiers, was a pupil of Bonnat and Cormon, and has received two medals.

M. EHLMANN's big decorative composition, “THE LETTERS, THE ARTS AND THE SCIENCES OF ANTIQUITY,” hung in one of the galleries of paintings and was repeated in Gobelin tapestry, the size of the original but much stronger in color, under the central dome, opposite the reproduction of Mazerolle's “Filleule des Fées.” Neither of these works represented the best of their respective authors, the latter was possibly more respected by the public and the former by the artists. Ehrmann's painting was considerably scattered both in composition and color, the three sections of his long composition were scarcely united by any arrangement of design or light and shade. His architecture was, naturally, better than his rival's,—the semi-circular portico might well be accepted for one of those in which the ancient philosophers were wont to promenade and meditate. But “he has not the sense of color,” says M. Fernand Calmettes, “still less that of light; the *pastiche Renaissance*, of which he has made a specialty, furnishes him with certain resources of style, and he employs, to make them valid, all the rigor of his grave and patient temperament. We should be in the wrong to ask more of him.”



LACE has been given among the photogravure plates to one of the typical strong and faithful studies of the rocky landscapes of their own country by the Norwegian painters which have become one of the features of the Paris Salons in recent times. To such a degree of veracity have these Northern artists attained in their works that the Parisian critics have occasionally complained that the “deceiving of the eye” was pushed too far, and that the picture was too much like nature to be comfortable. This present painter, CHRISTIAN SKREDSVIG, who lives near Christiania, has simplified his landscape to the point of making a composition of it, and it still remains the important thing in his picture, the human element in the boat being chiefly valuable for the red note furnished by the accordeon. The great effect of the painting, and one impossible to reproduce in a plate in black and white, is the tremendously deep and blue water of the lake which fills the canvas from side to side like a veritable flood. The work belongs to the Danish government; the title is “SAINT JOHN'S EVE IN NORWAY.” Of the artist's two other landscapes in the Exposition, one is the property of the French government and the other, of King Oscar II., and he was *Hors Concours*, being a member of the jury.

L'EXPOSITION UNIVERSELLE DE 1889



AUTUMN MARKET

Quartier, Paris de France

To return to the French, the PORTRAIT OF M^{LLE}. LEE-ROBINS may give an excellent idea of the quality of M. CAROLUS-DURAN. "Among our portraitists of international renown," says M. L. de Fourcaud, "it is necessary to cite M. Carolus-Duran, M. Bonnat, M. Henner. At the Champ de Mars, M. Bonnat appears strong, but hard and official; M. Henner, often factitious. It is M. Carolus-Duran who shines the brightest, with his happy and Flemish nature, with his easy, supple and rich painting. His full-length



FRENCH SECTION.]
THE VIRGIN WITH THE PALM. FROM THE STATUE BY DELAPLANCHE.

portrait of the Countess Vandal has a grand decorative air about it. His half-lengths of the landscape painter, Français, and of M. Pasteur are carried off as with a sleight-of-hand, sparkling with life and spirit, the texture most judicious and the color of the richest. This painter, in his moments of genius, has astonishing good fortunes."

Concerning the late FERDINAND HEILBUTH—like the last, *Hors Concours*—opinions vary more widely.

Edmond Bazire says, "You know his manner; with him everything is graceful, women, flowers, bushes, trees, the sky, the birds, the roads and the pebbles. It is too much grace everywhere and in everything. I do not deny that the eye is satisfied nor that the first impression is happy; but in the end, one becomes fatigued, and you remember that grace is not so common, even seen through a mist, and, while recognizing the qualities of design and perspective that M. Heilbuth possesses, you would wish that he were not so uniformly graceful, even when he represents the archæological excavations before San Giovanni in Laterano." Philippe Gille, on the contrary;—"For myself, one of the greatest attractions in the painting of M. Heilbuth is the truthfulness with which he knows how to render effects of open air. This famous *plein air* which all the painters of all the schools and of all the systems reclaim to-day, belongs of full right to M. Heilbuth, who is, I should say, its real inventor. Others, certainly, have done it after him, but it is something to have preceded them all. I do not deny his great ability, his profound knowledge, I state them openly, but that which I proclaim likewise is, that it is also by his sincerity that M. Heilbuth has placed himself in the front rank of our great artists, whether he works in oil or in water-colors. A truthfulness of impression admirably rendered by an exceptional execution, this is what it is necessary to say of each one of his works. No formulas, no outside inspirations, he works from himself and from his own emotion, and whether he paints in France, England or Italy, he obeys only the sentiment that he feels within him, giving, as if involuntarily, the particular color to each locality. From this proceeds the great variety in his works."

In the Retrospective section, Heilbuth was represented by two of his earlier Roman scenes, cardinals and their suites, and in the Decennial galleries his works were all concerned with the "graceful" scenes of modern life to which his later years were devoted,—*"Summer Day," "The Encounter," "PROMENADE EN BATEAU," "Taking Tea,"* in his own handsome garden, and *"Souvenir of the Thames."*



OLLIN is one of the most quoted of the younger French painters and has made his reputation chiefly by decorative, idyllic compositions, painted with great delicacy and refinement of color and generally in a rather low key. One of them, his *"Idyl"* of 1882, was purchased and brought to this country but, as the story goes, refused exhibition in the Metropolitan Museum of New York because of its nude figures. He was born in 1850, and followed his studies in the ateliers of Bouguereau and Cabanel. At the Exposition he was awarded a Grand Prix for his portrait of a lady walking in a summer landscape. In addition to his six portraits he exhibited *"LE MATIN,"* reproduced in the photogravure, and also catalogued his *"Summer"* and *"End of Summer,"* one owned in Sweden and the other in the Sorbonne, and his *"Floréal"* of the Luxembourg. In the *"Morning,"* this fresh-looking young woman throwing back the shutter to greet the early day, wears a becoming white dress trimmed in dark blue, and has a red ribbon in her hat. The flower in the china vase is a gladiolus, and the important color of the shutter is a very good bluish-green, against the gray wall.

ROCHEGROSSE'S *"ANDROMACHE"* has already been alluded to. For this vivid and original rendering of the taking of Troy the young painter had his armor and costumes made from models of those discovered by Dr. Schliemann in his excavations. The picture was awarded a second-class medal at the Salon of 1883, and also carried off the Prix du Salon, and at the Exposition—where it was duly set off by



FRENCH SECTION.]

THE FAIRIES' GOD-DAUGHTER.

FROM THE PAINTING BY A. J. MAZEROLLE.

a black frame—it received a bronze medal. One of Meissonier's cleverest pupils is *LUCIEN-ALPHONSE GROS*, born in Alsace, and, like his master, with a penchant for historical incident, such as the "HORSEMEN FORDING A STREAM," which received a silver medal at the Exposition. The stormy, windy weather of this scene was very well rendered, the gray of the heavy clouds was repeated with variations in the dappled gray horse in the foreground, the richer notes furnished by the rider's red velvet, and the higher ones by the white dress of youth on the crupper.

BENJAMIN-CONSTANT is one of the most successful and most gorgeous of the "Orientalists." Before the best of his glowing canvases the reproach of "no color," so often levelled at the modern school of French painting, falls the flattest. That the artist has sometimes abused his talent and his facility—especially at the expense of his American admirers—does not impeach the sumptuous, decorative quality of his best work in which an excellent science of design is married to a rich, harmonious and never too-impossible color. His fondness for Eastern themes dates from his visit to Tangiers, after the Franco-Prussian War. "Since that day," he said, "I have had no other dream than to be a painter of Oriental scenes; to lead the life pointed out by Marillhat, Delacroix and Henri Regnault." Within the last year or two he has made professions of a change of heart, and laid the responsibility of his Eastern pictures at the doors of the dealers, who clamor for them, but his conversion is probably not very sincere and in the Salon of 1890 he returns to his old loves with a large study of radiant nude flesh in a setting of yataghans, cushions and rugs, as of old. At the Exposition he made a fine display, having gathered together the largest and finest of his canvases from all quarters, three or four of them from America. "La Justice du Chérif," "La Soif—prisonniers marocains," and "The Morning after a Victory, in the Alhambra," have all been in this country. "LES CHÉRIFFAS" is of the Museum of Carcassonne, and first appeared in the Salon of 1885. Less familiar than these to the eyes of foreigners was "The Pastime of a Caliph, Seville, Moorish Spain, XIVth century," from the Salon of 1881, and the property of M. Aug. Dreyfus. There were also two portraits of ladies and his recently completed large decorative panels for the Salle du Conseil académique of the Sorbonne,—*"Les Lettres," "L'Académie de Paris,"* and *"Les Sciences."* The "Justice of the Chérif" received a medal of gold.

ONE of the most distinguished of the foreigners is *SIR FREDERICK LEIGHTON*, P. R. A., and he did the Exposition the honor of sending to it the latest and largest of his easel pictures, the "CAPTIVE ANDROMACHE" of the Royal Academy of 1888. Though so recently finished, the composition was arranged



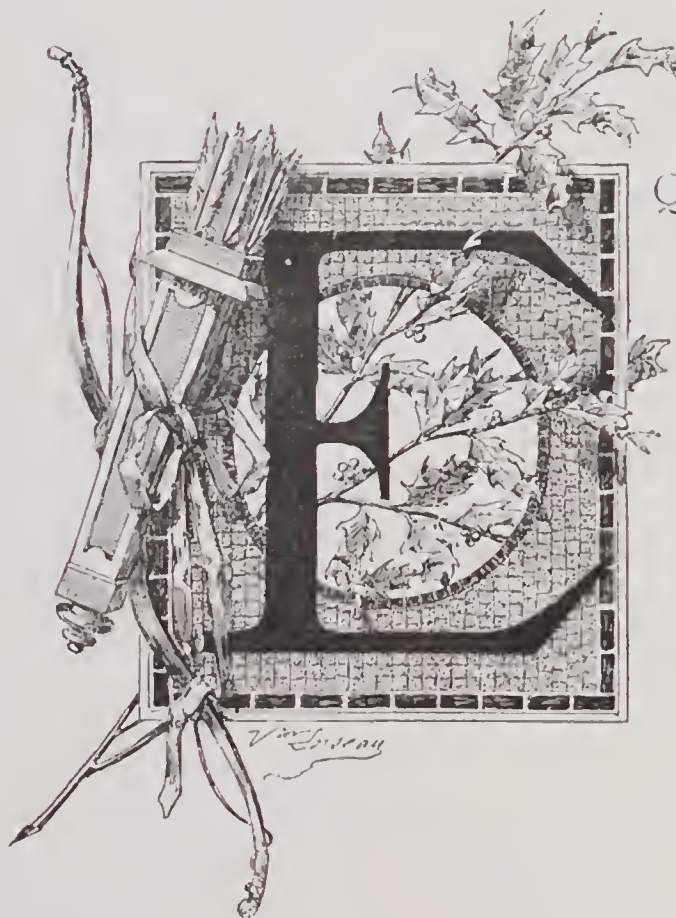
FRENCH SECTION.]

THE MARBLE-PLAYER. FROM THE STATUE BY JOSEPH-LOUIS ENDERLIN.

twenty-five years ago, and the text is taken from the despairing prophecy of Hector as recorded by Homer:—

“ Some standing by
Marking thy tears fall, shall say, ‘This is she,
The wife of that same Hector who fought best
Of all the Trojans, when all fought for Troy.’ ”

The figure of Andromache, now the slave of Pyrrhus and waiting her turn to draw water “at clear Hyperia’s spring,” is placed in the centre of the composition with somewhat too evident artifice and muffled in black to further distinguish her from the gaily colored and cheerful groups that surround her. Behind her rolls up one of the President’s monumental blue and white skies, forming a very effective background. A great deal of thought has been bestowed upon the distribution of color in this long composition, nearly all the figures being clothed in a robe of one hue only, so that they make spots in the field, but the painting is rather thin and everything is defined by an outline. The work was purchased for the permanent collection of the city of Manchester, in 1889. Sir Frederick’s exhibit included also two paintings, “Simœtha, the Sorceress,” and a portrait of Lady Coleridge, and, in the sculpture gallery, his statue of the “Awakening” and a statuette, “False Alarm,” a young girl, meagre and nude, looking over her shoulder at a frog on the ground behind her.



QUALLY large and important was the “SURRENDER OF GRENADA,” a canvas by FRANCISCO PRADILLA, in the Spanish galleries, the only contribution of the distinguished painter who signed it. Though this dignified composition has been called “perhaps the finest historical picture of modern times,” it is scarcely as dramatic or as high in artistic quality as the artist’s “Jeanne La Folle,” which secured him, at the Paris Universal Exhibition of 1878, the Medal of Honor and the decoration of Chevalier of the Legion of Honor, and which also carried off the highest prize at the Universal Exhibition in Vienna. The success of this work secured for Pradilla several important commissions from the Spanish government, among them portraits of Alphonsos III. and V., and an order for a large painting for the Senate

Chamber, the subject to be taken from Spanish history. The latter resulted in this rendering of the giving up by Boabdil to Ferdinand and Isabella of the keys of Grenada. The painter has not thought it worth while to embellish history very much, his Catholic monarch is not very kingly in appearance, despite his war-horse and his red robes, and he puts out his hand for the symbols of possession with a rather greedy and cunning air. The sky overhead is blue and white and the painter has made a serious effort to give justness to the atmospheric values of his composition,—the quality in which his “Jeanne” excelled.

The chief feature of BOLDINI’S exhibit, in the Italian galleries, was two nearly life-size, full-length pastel portraits of ladies in white dresses with black fans, gloves or ribbons, and executed with a dash and a spirit that no other painter could have equalled excepting the American, Sargent, or the Swede, Zorn. One of these “PORTRAITS” is reproduced in our photogravure which, however, can only suggest the brilliant softness of the colored chalks, so very effective in skilful hands. In these large and most courageous works it was impossible to trace any reminiscences of that formerly careful and minute painting which provoked the critics to the inevitable comparison with Meissonier, or which persuaded one particularly dull and Anglo-Saxon writer to state exegetically that if the artist “is an ass in painting an angel, he is an angel in painting an ass.” There were also three smaller pictures in his Exposition display,



FRENCH SECTION.]

TRIUMPH OF VENUS.

FROM THE PAINTING BY J. FELIX BARRIAS.



FRENCH SECTION.]

AFTER THE DUEL. FROM THE PAINTING BY SICARD.

but it was these brilliant ladies who attracted all eyes, and who carried off triumphantly the Grand Prix from the discerning jury.

ALFRED STEVENS, on the contrary, which used to be also a name to conjure with, now represents a talent from which some of the glory seems to have departed. Though there were in the Belgian section seventeen paintings with this signature, none of them, excepting possibly the admirable "*Bête à Bon Dieu*," seemed to equal the best work of former times,—such as the mystical "*Parisian Sphinx*." A certain curious charm of ingeniously original grayish and yet rich color characterized them, but there were apparently various indications of haste, or carelessness. One of the best—after the beautiful "*Lady Bug*," which belongs to the Museum of Brussels—was the portrait of Sarah Bernhardt, a scheme of yellowish grays and grayish-green foliage with a high note of a yellowish-orange palm-leaf fan. This was known both as "*Fedora*" and "*Une Contemporaine*," and hung in a corner. One of the artist's experiments represented "*Un Salon*," occupied by ladies and bric-à-brac, painted very thinly and, apparently, carelessly on a transparent sheet of glass through which you saw the original tracing of the design on the canvas backing underneath. "*THE VISIT*," of the photogravure, was executed in a much more conventional manner, and was principally a painter's study of textures and of modified color tones all in one key.

The "*TWO SISTERS*" of CHARLES GIRON was the largest canvas in the Swiss section and one of the best known, it having been exhibited as far west as New York, previous to the Exposition. At the Paris Salon of 1883 it procured its author a second-class medal. He is a native of Geneva, and a pupil of Cabanel. The scene is laid in front of the Madeleine and explains itself with great clearness,—the elder sister, who has remained honest and poor, throws the Latin gesture of contempt towards the younger, riding by in ill-gotten splendor. An enormous amount of labor has gone to the making of this serious and accurate rendering of a modern subject. The artist also exhibited three portraits, rendered with great spirit and liveliness and with a somewhat richer sense of color than his grayish street scene.

M. RENAN'S thesis—the only *divertissement* of the kind, he promises, that he will allow himself—"THE ABBESS OF JOUARRE," has inspired a clever French painter, a woman, to execute a charming little picture. In the galleries of the Champ de Mars, this work, her only one, secured her a bronze medal. Her pretty, pale-faced nun, in her black robes, will probably inspire more sympathy than she does in the author's little drama. Julie-Constance de Saint-Florent, abbesse de Jouarre, is confined in the Revolutionary prison of the old college of Plessis. "From my window in the Collège de France," says Renan in his preface, "I see fall daily, stone by stone, the last sections of the walls of the Collège du Plessis, founded by Geoffroi Du Plessis, secretary to Philip the Long, in 1317, enlarged in the seventeenth century by Richelieu, and which was, in the eighteenth, one of the centres of the best philosophical culture. It was there that Turgot, that great man, the most accomplished in our history, received his education from the Abbé Sigorgne, the first in France to comprehend fully the ideas of Newton. The Collège du Plessis was closed in 1790. In 1793 and 1794 it became the worst prison in Paris. In it were confined the 'suspects,' more or less condemned in advance; from it no one issued except to go before the Revolutionary tribunal, or to death." In this fatal asylum, the night before her execution, the abbess meets among the other condemned the Marquis d'Arcy, who had long been her hopeless lover: certain of death in the morning for both of them, she yields to his prayers, only to find to her horror the next day that she is reprieved while he mounts the scaffold. Her attempt at suicide is rebuked by a good priest, another of the victims; and in the second act, the author sets himself, with great pains and ingenuity, to provide a happy future for his repentant heroine. Of this much tried lady MME. ALIX ÉNAULT, a pupil of Florent Willems and Bonnat, has made the picture reproduced in typogravure.

The decorator, MAZEROLLE, was not represented in the Exposition by any original work. In the Decennial catalogue were entered under his name his painting of the ceiling of the Comédie-Française and that of the Paris Bourse, but in the Gobelins exhibition, as already related, was shown the tapestry from his large composition, "LA FILLEULE DES FÉES," "The Fairies' God-daughter." A rather better example of his talent is the "Cascade," from the Salon of 1885, also reproduced in tapestry. The former, for all its good decorative qualities, has been somewhat objected to as a work of art, as not harmonious in color, as leaving too many vacant spaces in the design, and as replacing the marvellous palace of the fairy story by two columns which support nothing and by a niche which signifies but little. Concerning the justice of these criticisms the reader may arrive at his own conclusions by consulting the typogravure reproduction.

THE character of the religious art of the French section of the Exposition has already been touched upon briefly (page 10), and the opinion of one critic given concerning M. DESCHAMP'S "SOMMEIL DE Jésus," illustrated by a wood-engraving. This painter, who is one of the younger pupils of Cabanel, has



FRENCH SECTION.]
THE CRIPPLES OF JUMIÈGES. FROM THE PAINTING BY LUMINAIS.

EXPOSITION UNIVERSELLE DE 1889



L. CHALOU PINX

CIRCE

Pierre Polakodolphi

a certain fondness for a certain round-eyed type of young woman whom he paints in a great variety of circumstances but always with a great sameness of expression. In the Exposition she appeared in two or three situations, one of them being the Virgin of this curious Nativity. Nevertheless, his works are much appreciated by the high authorities; of his eight pictures, entered in the Exposition catalogue, six were the property of various museums, one of them the Luxembourg, and a seventh, that of the Minister of Public Instruction and of the Fine Arts. The "Sleep of Jesus" was the only one for which no owner was given. Here the divine infant lies on a very red robe with the brown head of the ox very near him. The heads of the worshippers are strongly painted, not without some mannerisms, and the background is nearly black.

M. PIERRE LAGARDE'S "LES BERGERS" is conceived in a sincerer spirit and, if it does not seem to be any more devout than the other, it at least looks less like a piece of studio property. The painter has endeavored to render an atmospheric effect of very early morning, his angel is misty and golden against a dark bluish sky, the attitudes of his shepherds are a trifle conventional, the boy has the necessary red head and the man on the ground, the gray one. The figures are life-size and the canvas, consequently, very large. The artist has received a couple of medals, was born in Paris, and was a pupil of Mazerolle, Busson and Humbert.



FRENCH SECTION.]

MARQUISE DE JAUCOURT. FROM THE PAINTING BY
MME. VIGÉE-LEBRUN.

AUBLET is probably one of the most uneven and uncertain of the better French painters. He has done some excellent work and his "Autour d'une Partition" in the Exposition was worthy of the gold medal that was awarded it. Yet the collection of his paintings that was exhibited in the galleries of M. Petit, during the Exposition summer, contained a very large percentage of tedious and mediocre work. Among these pictures were a number treating of the subject illustrated in the wood-cut taken from the "SUR LE GALET, — LE TRÉPORT" of the Champ de Mars, but scarcely as good in composition or in painting as this windy scene on the bathing beach. Some of the largest canvases were particularly pretentious and unsatisfactory. Born in Paris, and a pupil of Gérôme, he made his debut at the Salon of 1873 with an "Interior of a Butcher's Shop at Tréport" which was bought by Alexandre Dumas fils the day of varnishing. The work by which he is best known is the "Lavabo des réservistes," of the Salon of 1879, an animated scene, smelling of soap-suds, in which the soldiers are all performing their morning ablutions at once, in a very long and wide watering trough. In this country, his most important example is probably the "Duke de Guise at Blois," of the Salon of 1878, in the collection of Mr. W. H. Vanderbilt. A somewhat similar work was awarded a third-class medal, two years later.

Another pupil of Gérôme, also the recipient of a third-class Salon medal, is FERDINAND GUELDRY, who was represented by three canvases at the Exposition and who received a silver medal for this "MUNICIPAL LABORATORY." Both his other pictures—similar careful realistic studies in modern industrial workshops—were owned by provincial museums. The "Laboratoire" was from the Salon of 1887. The general tone of this interior is a good yellowish-gray, and there is a high note of vivid red furnished by



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A FLOAT

By J. Van Brecht & Co.

so good. It is "too much arranged for a comic effect," says M. Bazire. "I in nowise deny to M. Béraud his qualities of an observer *bon enfant*, who regards with a smile the things and the men of his time. Thus his 'End of the Performance' is a very well balanced composition, of an incontestable naturalness. His 'Opera Ball' and 'The Actress's Box' are very exactly noted and seem to have been produced by the camera. There is not a false line, a type forgotten; it is photographed, and it is that which offends me. I should prefer a freer rendering, one in which a personality might be distinguished." This artist had five paintings in oil and ten water-colors in the Exposition, and received a gold medal for one of the former.

EUGÈNE BULAND paints scenes of daily life with more introspection, his satire is much deeper, and sometimes becomes rather terrible, as in his "HÉRITIERS." He is also capable of the most curious and most charming refinement, an elevation of sentiment that is worthy of the primitive painters, as in his "Marriage Innocent," of the Salon of 1884, now in the Museum of

Carcassonne. Here the subject is a very young peasant bridal couple, carrying a beribboned little cradle and wandering in the cabbage field looking for the baby of the children's tales. The simple, innocent little fable is perfectly rendered; the impossible elevation of conception is excellently maintained. Almost equally fine is the young peasant bride making "Restitution to the Virgin," the morning after her wedding, of the Salon of 1885 and now in the Museum of Caen. The fourth of M. Buland's works that appeared in the Exposition catalogue was the "Crossbow Shooters" of the Luxembourg. The "Héritiers" was the only painting actually on the walls and came from the Salon of 1887. "M. Buland makes us reflect with his 'Heirs,'" said M. Wolff, "who belong to the little *bourgeoisie* of the country; they are in contemplation before the strong-box of the defunct; the seals have been broken; it will now be known just what the dead man possessed. These types of peasants, insensible to any other sentiment than the love of money, are well selected and marvellously rendered, with a fine simplicity of execution. It is like a chapter from Balzac."

M. FOURIÉ'S "WEDDING FEAST AT YPORT" was from the same Salon of 1887, but has no sting hidden. These cheerful rustics, whom Millet would make us believe to be fabulous, are enjoying themselves quite like their betters. An elderly lout rises from his seat to drink with the bride, the sun sifts through the branches overhead and through the rifts of the brown canvas stretched between the trees, the various personages are carefully observed and judiciously and soberly rendered. The painter has contrasted with the bluish tones of his linen the warm and very important colors of the cider, the pie and the ham on the table, and established a just transition by means of the pink dress of the little girl in the foreground. The picture is the property of the Minister of Public Instruction and of the Fine Arts.



FRENCH SECTION.]

NOVEMBER. FROM THE PAINTING BY A. RAPIN.

Some of the largest of M. LHERMITTE'S canvases have been brought to this country, but none quite so fine as the superb "LE VIN" of the Exposition, which was awarded the Grand Prix. Whether the painter had any concealed meaning in his work does not appear and is not material,—some of the Salon critics complained at the time that it was impossible to tell just why this great, bearded workman made his fine gesture. But of the artistic quality of the composition and of the painter-like quality of the painting, there was no question. The color is rich and sombre, worthy of the most distinguished allegorical composition on "Wine,"—the dark red of the woman's skirt contrasts with the blues of the men's blouses and with the costumes of the children. The brush work has been executed with an enormous number of little touches—though the surfaces to be covered are so large—and these react on each other in a sort of prismatic manner, much as the *taches* of the Impressionists are supposed to do. The painting first appeared at the Salon of 1885, and is from the collection of M. Henry Vasnier. The only other work which the artist had actually sent to the Exposition was "LA MOISSON," of the Salon of 1883, but he had entered four others, of which one was the property of MM. Boussod et Valadon, one of the Museum of Ghent, one of the Luxembourg and one, "Les Vendanges," of the Metropolitan Museum of New York. "La Moisson," "The Harvest," is reproduced in photogravure.

M. ALFRED-PHILIPPE ROLL occupied in the catalogues of the French paintings a space commensurate with his importance. In the Retrospective exhibition he was represented by two pictures, "THE INUNDATION IN THE SUBURBS OF TOULOUSE IN JUNE, 1875," and "The Old Quarryman;" in the Decennial collection, by ten canvases, most of them very large in size. Of these the most important were, "THE MINERS' STRIKE," "The March of Silenus," an immense gray scene of workmen in the establishment at Suresnes, the "Woman and Bull" which has been exhibited in America, "MANDA LAMÉTRIE, FERMÈRE," a portrait of M. Alphand, the director-general of the Exposition, and a life-size study of a half-nude woman seated in the open air, seen from behind. A certain similarity of intent may be traced through all these works,—a very vigorous and determined effort to render the aspects of nature, cost what it may. The technique is sometimes almost brutal and the result sometimes uninteresting, as in the Suresnes subject, or disagreeable as in the "Strike" or the "Inundation" or the "Silenus." The

latter is a realistic rendering of very vulgar naked trollops dancing around a fat old man on an ass. The portrait of M. Alphand, on the contrary, is finely observed and justly rendered; the "Manda Lamétrie," reproduced by our photogravure, is a work of the subtlest and most ingenious harmony of color, and of character expressed with distinction. The "Femme au Taureau," the "Femme assise" and the "Fête de Silène" are really only very good studies of flesh in the open air.

The "Inundation" was first exhibited in the Salon of 1877 and was the best of the first of the painter's big and important canvases.



FRENCH SECTION.

LANDSCAPE. FROM THE PAINTING BY COROT.

EXPOSITION UNIVERSELLE DE 1889



L. COMMERCE PINK

PORTRAIT OF M. L.

Baroness de la Roche

It brought him a first-class medal, and was accepted as a work of great merit and originality; it is the property of the Museum of Havre and was given by the State in 1878. The greenish-gray water is full of motion, the sky is gray and the figures are painted with spots of black tones that give them great vigor and solidity. There are suggestions of a striving for an artificially effective composition in the attitudes of all the figures and in the tremendous black head of an ox issuing out of the turbulent flood in the foreground; there are

academical reminiscences in the somewhat improbable nudities, but the artist was determined that his figures should "not regard their public," as Mario Proth said of them in 1877.

"La grève des Mineurs" is from the Salon of 1880, and is the property of the Museum of Valenciennes. Like the "Inundation," it is black and tragic,—the painter's palette has charged itself not only with sombre and earthy pigments but also with the perplexity of those social problems that come to the front more constantly as the stress of modern civilization grows greater. There seems to be something more than the grime of their daily labor on these sullen workmen and their women folk,—the whole scene acquires a contemporary interest in the light of the constantly recurring stories of similar outbreaks in Germany, in Belgium, in England and in France. The artist, however, renders his theme without making his technique follow too closely his sentiment,—the highest note of light in his composition falls on the somewhat irrelevant white border of the saddle blanket of the gendarme's horse, and that on the breast of the nursing mother in the centre of the scene only comes next in value. The red of the rolled blanket on the croup of this black horse also furnishes a valuable note in the midst of so much darkness,—possibly these details of the execution were meant in some way to suggest the importance of the role played in this drama by sovereign Law. M. Roll, being a member of the jury, was *Hors Concours* and could receive no prizes for his work.

THE works of M. GERVEX were arranged in a somewhat imposing group in a corner of one of the galleries of the Decennial exposition. First came the somewhat scandalous "Femme au Masque;" then the famous "Rolla," refused by the shocked Salon jury of 1878 or '77 and now the property of M. Bérardi; third, the life-size three-quarters portrait of Mlle. de Beyens, rather haughty and striking in her white dress; fourth, the DOCTOR PÉAN "enseignant à l'Hôpital St. Louis sa découverte de pincement de vaisseaux." On the adjoining angle of wall was the large "Members of the Jury of the Salon of Paintings," Bouguereau, in a brown overcoat lifting his umbrella to vote on the picture in question, Carolus-Duran showing his handsome profile, De Neuville and Detaille discussing in a distant corner, etc., etc. In the Retrospective exhibition, upstairs, he was represented by his large study of a group of young girls in their white communion dresses descending the steps of the altar of the church of the Trinity. In all these the search for good painting, of the *morceau* and of the "envelope," was most determined;—there were some bits, as in the flesh and the white drapery of the "Rolla" and the legs and picture-frame of



FRENCH SECTION.]

LANDSCAPE. FROM THE PAINTING BY C. A. DE LA BERGE.

the porter at the right of the "Jury," that were astonishing. In the special exhibition of the Pastelists the artist was also well represented, having no less than thirteen works, most of them portraits and one of them at least, that of the Prince de Sagan, being truly remarkable. In the "Docteur Péan" everything is impartially well painted, the character of the different heads, the flesh and the linen, the atmospheric tones. The highest light falls on the breast of the patient; the greenish walls are exceedingly true in value. The head of the learned doctor was, fortunately, somewhat more striking than any of those of his associates, but the spectator's observation wanders from his authoritative countenance to that of the attentive, black-eyed assistant who is so carefully watching the patient as he chloroforms her. All the details are well rendered; as a bit of contemporary history the painting is invaluable. It is the property of Dr. Péan, and it has served to commemorate excellently well his invention of the operation of ligature of the arteries in aneurisms.

The somewhat unspiritually-minded modern painter,—casting about him for subjects, or struck with the problems presented him by the incidents of daily life in his times,—has been frequently inspired or instigated of late years to represent divers medical subjects and scenes. Even Dagnan-Bouveret, who is of better stuff than the ordinary realists, has painted the "Accident," in the gallery of Mr. Walters of Baltimore, and the large scene of the vaccination of children, exhibited in the triennial national exhibition of 1883. Both these canvases were in the Exposition catalogue, and the latter was actually on the walls. Then there were also, on these same walls of the Palais des Beaux-Arts, the "DOCTOR CHARCOT" of M. BROUILLET, also in the French section, "The Vaccination for Rabies," of M. Laurent-Gsell, in the Swiss, and the "Hospital Ward," of Senor Luis Jiminez, in the Spanish. These are very large canvases, with many figures the size of life or near it, conceived soberly—without any undue straining for effect, and most carefully and judiciously rendered. The painting problems in each case are the ordinary ones offered by well-lighted interiors, occasionally, as in the canvases of Gervex and Jiminez, the contrasts of flesh tones and white linen; the motives that have actuated the artists seem to have been rather psychological than technical. The contemporary human interest, the attitude of many trained intelligences in presence of the confrontation of old problems by new methods, the mere recording of new triumphs of science—these seem to have been the propelling influences, rather than those more purely professional ones that inspired the "Lessons of Anatomy" of the Dutch and Flemish painters. And it is the intelligent presentation of these unpictorial things that gives the modern works a greater general interest than mere good painting alone would do,—suffering humanity (potential and actual) stops to regard these scenes with a quickness of apprehension that would not be evoked by any excellence of *facture*.



AN exhibit was made by the sculptor CARPEAUX in the Retrospective exhibition, consisting of nine works, of which five were marble busts, portraits, in which he excelled. The figure pieces were, a plaster copy of his famous "DANCE," from the front of the Opera House, a plaster group of "Daphnis and Chloe," a cast of the "Flora," from the pavilion of Flora of the Louvre, and a plaster copy of his fountain group in the Avenue de l'Observatoire, the "Four Quarters of the Globe." The last named was set up in the centre of the open space under the dome of the Palais des Beaux-Arts. The group of the dancers is an old story by this time; it still stands—or writhes—where it was set up in 1869, and the stains of the ink thrown on the night of August 27th on the thighs of the female figure, seen in front in our woodcut, have long been removed.

The "WOMAN TAKEN IN ADULTERY," by JEAN CAMBOS, is the best known work of its author. At the Philadelphia Centennial of 1876 it was exhibited in bronze, under the title of the scornful speech which



THE AGE OF STONE.

Pierre-Philippe Lejeune



P. COMMON, PINX.

THE VICTORS OF SALAMIS

After the sculpture

the Saviour addressed to her persecutors, and received a medal. In the Retrospective collection of the Exposition it reappeared in plaster, and was the sculptor's only exhibit in that section, but in the Decennial exhibition he was represented by a marble statue, "The Return of Spring," and two marble busts, one of which, "Louis XIV.," was for the Bibliothèque Nationale. He was born in Castres, in the department of the Tarn, and was a pupil of Jouffroy.

One of the works of DELAPLANCHE has already been shown; his marble statue of "AURORA," also illustrated, is in the Luxembourg and was catalogued in the Exposition but not actually transported there. It first appeared in the Salon of 1884. The "FORTUNE" of A. J. MOREAU-VAUTHIER is also a marble statue, which was first seen, in plaster, at the Salon of 1878 and in its present state at the Triennial Salon of 1883. It is the property of M. Chauchard. The sculptor's exhibit in the Exposition was an important one, comprising four other statues, in bronze, a decorative statuette in ivory and goldsmith's work and two busts. He also included in his list his marble bust of Garnier-Pagès, in the Museum of Versailles.

PAUL DUBOIS'S "CHARITY," from the tomb of General De Lamoricière in Nantes, and CHAPU'S "LA JEUNESSE" from that of Henri Regnault in the Ecole des Beaux-Arts are the two most famous monumental statues of modern times. We have seen a Parisian critic objecting to the too-manifest influence of the Florentine Renaissance in the works of the best modern English sculptors, and the same things have been said about their own. "The inspiration of the Renaissance is especially flagrant in the case of M. Dubois. His 'Chanteur florentin,' which has done the most to make it known, though it is the least meritorious of his works, is a figure by Masaccio. In the 'Tomb of Lamoricière' the figure of Charity has all the grace and the charm of a painting by Andrea del Sarto, and the 'Military Courage' recalls the chapel of the Medicis. Literary, a distinguished painter, M. Dubois has put in his work a great deal of science and a great many recollections, sometimes a determined archaism. However, his figure of Charity, by the simplicity and the intensity of the expression, is original and quite in the modern sentiment, the tendency of which is, more and more, towards the direct study of nature."

The same writer, Henry Fouquier, in the official publication of the Exposition, thus defines Chapu's statue:—"The figure of 'La Jeunesse' offering a palm to the painter killed before the enemy mingles, in admirable proportions, the souvenir of the Renaissance, the taste for truth and the inspiration of a poet."



FRENCH SECTION.]

THE LAGOON. FROM THE PAINTING BY MME. N. DE ROTHSCCHILD.



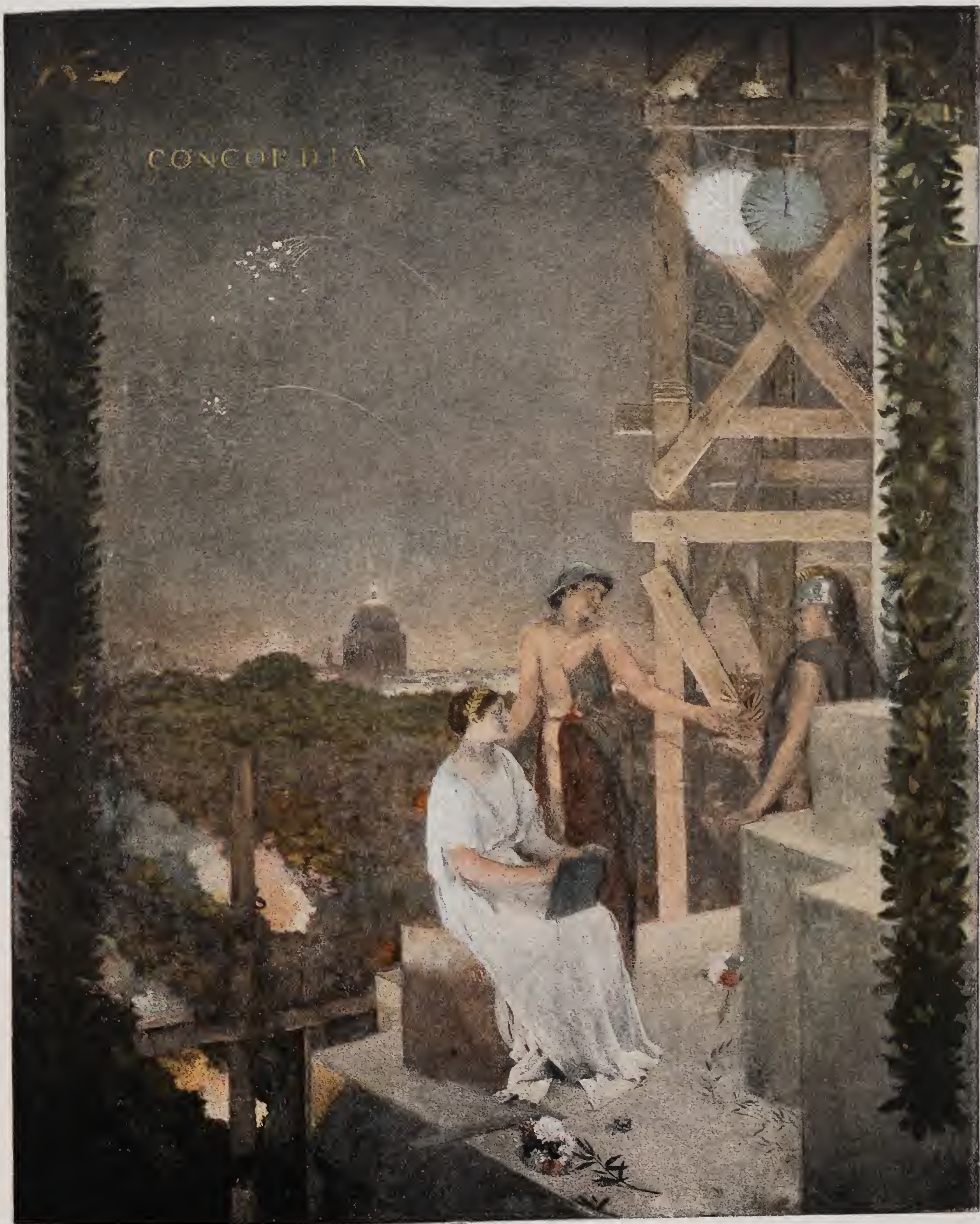
FRENCH SECTION.]

THE SHEPHERDS. FROM THE PAINTING BY P. LAGARDE.

Dubois's exhibit in the Decennial section of the Exposition included only three busts, but in the Centennial galleries he was represented by the four statues from Gen. Lamoricière's tomb, a plaster statue of Eve and the "Chanteur florentin" from the Luxembourg, in bronze. Chapu sent to the latter section of the Fine Arts collection a marble statue of "Joan of Arc at Domremy," and to the former, nine works, various marble statues and busts and one or two plasters.

THE smaller paintings by CAZIN are all easily recognizable, by reason of the sameness of excellent gray quality which marks them, but one of his works at the Exposition, and the largest, not only differed greatly in this respect from all the others but took on a certain resemblance to some of the more restrained experiments of that very daring decorator, Besnard. The "SOUVENIR DE FÊTE," of which we give a typogravure reproduction, was a big, very handsome, piece of decoration, in which both the color and the idea were curiously compounded of realism and imagining. The plate shows the composition and the general effect of light and shade,—the very practicable carpenter's scaffolding which supports the allegorical figures, and the night view over Paris which lends itself so readily for a background of pure decoration. To explain his symbolical figures, the painter has not hesitated to put their names in the air, near their heads, in good Roman letters that twinkled like gold—VIRTUS, with the helmet, stands guard; LABOR extends a wreath to her; SCIENTIA, in white, sits placidly in the foreground, and high over all, CONCORDIA blazes in the sky like a new constellation. It is scarcely needful to say that, in all the much decorated Exposition, there was no serener, handsomer, more distinguished piece of painting than this. The work first appeared at the Salon of 1882, and is the property of the city of Paris.

Among the typogravures may also be found two reproductions of paintings by somewhat older artists, somewhat less gifted, perhaps, but equally out of touch with the noisy, realistic school of the day. FÉLIX-JOSEPH BARRIAS was Prix de Rome as far back as 1844, and has since received all the medals in their order; his "TRIUMPH OF VENUS" dates from the Salon of 1886; his "Death of Chopin," from that of 1885; the "Mont-Dore au temps d'Auguste," from that of 1882; the "Fée aux perles," from that of



FRENCH SECTION.]

SOUVENIR OF THE FETE.

FROM THE PAINTING BY J. C. CAZIN.

1878, etc. He was one of the numerous pupils of Léon Cogniet, and received his very first lessons in art from his father, who was a painter on porcelain. One of his most celebrated pictures, the "Exiles of Tiberius," painted in 1850, the subject taken from Suetonius's "Lives of the Cæsars," is in the Luxembourg, and received a second medal at the Universal Exposition of 1855. The government commissioned him to paint a large scene from the Crimean War, which secured him the cross of the Legion of Honor; he painted, for the cupola of the Museum of Amiens, a composition, "Glory crowning the illustrious men of Picardy;" in 1867, he executed a large part of the interior decorations of the Church of the Trinity, in Paris; and after painting some mural decorations in London for the Marquis of Westminster, he was charged, in 1874, with those of the salon of the foyer of the Opera House in Paris. These large works are alternated with portraits and other easel pictures, and his "Mont-Dore," a restoration of the interior of a woman's steam bathing-house in Roman times, is a small canvas.

The graceful "POET AND SOURCE" is by EUGÈNE THIRION, who generally finds his inspiration in Biblical or mythological subjects. At the Exposition he was represented by one or two of each and a portrait; his "Moses exposed on the Nile" is in the Luxembourg. He has also essayed once, but with much less success, the inevitable "Joan of Arc and her Voices." He has been medalled four times, including once at the International Exposition of 1878, has executed, among other important commissions, two large decorative panels for the Minister of War, and was a pupil of Picot, Cabanel and Fromentin. The summary statements of these honorable and successful careers read as though the art of painting, the gathering of honors, medals and commissions, were for the first comers, but the twenty failures that go with each success do not appear in the record, and the starving and despairing painters do not generally figure at all in Universal Expositions. Even when they do, as Bonvin, their ribbon of Chevalier of the Legion of Honor covers their want of "the necessaries of life."

M. BESNARD has contrived to preserve an originality of his own among all these varying and brilliant talents,—his occasional kinship with Cazin being only a matter of excursions by both of them outside their usual limits. Besnard's bounds are much wider than the more refined painter's,—his dreams are seldom so placid as those of Cazin, and his experiments with impressionism are of a vividness and audacity that surprise even his compeers. The panel of wall set apart for his works in the gallery of the Exposition was a marvel of color and ingenuity. Even under the unenterprising title of "Portrait of Mme." he exposed a vivid study of a lady in a presumably white dress, all cadmiums on one side where it



FRENCH SECTION.]

SLEEP OF JESUS. FROM THE PAINTING BY L. DESCHAMPS.



FRENCH SECTION.]

ON THE SHINGLES, AT TRÉPORT. FROM THE PAINTING BY A. AUBLET.

received the firelight and all cobalts on the other where the moonlight shone on it. One of his best-known pictures, called, literally, "A Naked Woman who Warms Herself," was a most brilliant and capable study of a similar effect of warm and cold lights on white flesh. Among the paintings in oil, he was also represented by two large decorations and another portrait; a wall painting for one of the Paris *mairies*, that of the 1st Arrondissement, was catalogued but not exhibited. The "Portrait," of our woodcut, was among the pastels, in which brilliant little exposition he shone among the first. The Society of French Pastellists, and that of the French Aquarellists, had separate buildings and displays; the latter was much the larger in point of numbers, but somehow singularly disappointing in quality, the former was quite admirable. The coquettish little *pavillon*, style Louis XV., in which these works were shown was tinted of an exquisite pale chalkish sea-green, a delight to the eye and a veritable *trouvaille* in the matter of suggesting the material employed on the works within and the high ideal of delicate color to which all pastel-painters are supposed to aspire. The exterior aspect, though not quite its charm of cool, translucent color, may be found among our typogravures of some of the buildings of the Exposition.

COQUELIN'S PORTRAIT, role of "Crispin," is by EMILE FRIANT, an Alsatian pupil of Cabanel whose first Salon picture, in 1882, received an Honorable Mention and was purchased by the government. In the Exposition he was represented by ten paintings, most of them intelligent and searching portrait studies, like this of the adaptable and versatile *Sociétaire*, but one or two of them painstaking and sympathetic renderings of the domestic life of provincial towns—possibly with a trifle too much attention to detail. For his "Portrait of M. and Mme. C. . . ." he received a medal of gold. Besnard was a member of the jury, and *Hors Concours*.

AMONG the foreigners who are complacently claimed as practically French by that vain nation is the Swede, HUGO SALMSON, who lives in Paris but who takes the pains to catalogue himself as pupil of the Stockholm Academy of the Fine Arts, as well as of M. C. Comte. He enjoys the somewhat rare honor of having two pictures in the Luxembourg, both of which appeared on the Exposition walls. His "Gleaners" are French, not Swedish, and the painter is particularly devoted to scenes of the rural life of Picardy. The picture illustrated is the property of M. E. Levisson.

A FEW of the works of the younger American painters must close our list of textual cuts. The first of these, and the only one exhibited by the artist, is the "SOUVENIR DU JAPON," by EUGÈNE A. LACHAISE, painted, not as so many Japanese pictures are, from introspection aided by photographs, but



FRENCH SECTION.]

THE POET AND THE SOURCE.

FROM THE PAINTING BY F. R. THIRION.

from studies and observations made in that country by the painter himself. In the course of a long visit to those picturesque islands this traveller accumulated a great store of facts and impressions and when, at the close of his six or seven years' training in the great Julien atelier in Paris, it was suggested to him that he paint his first picture for the coming Exposition, he resolved to make use of his Japanese material. One of his masters at Julien's was the late M. Boulanger, and the old painter took such an interest in this work of his pupil that, for the purpose of overseeing it, he gave himself the trouble of climbing, two or three times a week, the long flights of stairs that led to the latter's atelier,—arriving at the top breathless and full of good-humored complaints against such a locality. Mr. Lachaise has lived most of his life in Paris, and, indeed, is half French by his father, formerly a merchant of Lyons.



FRENCH SECTION.]

L'ALEMBIC. FROM THE PAINTING BY F. BONVIN.

One of the most versatile and promising of what may be called the coming American painters is the author of the charming little gray atmospheric study, "EVENING BY THE LAKE," also the only work sent by the artist to the Exposition, and which received a bronze medal. The reproduction of this painting, more successful than these reproductions generally are, gives a sympathetic translation of this careful study of one of those refined and transient aspects of things which the ordinary wayfarer does not even see. The painter, whose name is WILLIAM S. ALLEN, has so recently come into his estate, and has had such a varied course of training, that this work represents, probably, only an experiment, or an excursion, and furnishes no indication of the class and style of his future productions. His studies were commenced in the National Academy of Design of New York, where, it is recorded, he took the first medal in the antique classes at the tender age of seventeen, and when he had had but about two months of instruction. Naturally, he was soon transferred to Paris, and in the Ecole des Beaux-Arts he sat for five years under the training of Gérôme, and for lesser periods under Bouguereau, Puvis de Chavannes and Dagnan-Bouveret. Not content with all this learned counsel he afterwards went off to learn new methods from Claude Monet, whose first American pupil he was, and for whose theories and recipes he still entertains a great consideration. In both the drawing and painting classes of the Ecole—where the standard is much higher than in the more democratic school of Julien—the fight for first places is hotly contested by the most brilliant youthful talent of all the nations, and this American prided himself on never falling lower than No. 3, and on being a good deal of the time No. 1, in the drawing, and either No. 1 or 2 in the painting classes. The winner of the Prix de Rome of the year he left Paris, 1887, was a M. Axillette, from Algiers, and in the last *concours* he held the second place and Mr. Allen the first. These classes are from eighty to one hundred or one hundred and fifty strong, and what very little favor there may be, is certainly not for the foreigner. There is now in course of publication by the house

that issues this work a careful history of the Army and Navy of the United States, and the management was unable to select, from the ranks of the American artists, one who seemed more capable of furnishing for the exhaustive illustrations of the subject, the spirit, the accuracy and the artistic comprehension needed than this young painter.

The name of Mr. J. C. BECKWITH is somewhat better generally known, and his work in portraiture took a high rank in American galleries from the date of his first exhibition in the National Academy on his return from Paris in 1878. His artistic education had been commenced in the Chicago Academy of Design, under Mr. Walter Shirlaw; after the great fire of 1871 he went to New York and entered the classes of the National Academy, under Professor Wilmarth. In 1873, Mr. Beckwith crossed over to Paris and for four or five years was student and "massier" in the atelier of Carolus-Duran. As he progressed in technical knowledge he was advanced to the privilege of painting backgrounds and details in many of his master's portraits and even to that of aiding him on the great decoration which he executed for the ceiling of one of the galleries of the Louvre. At the same time he followed the *concours* in the Ecole des Beaux-Arts, in which he took, at different times, four Mentions Honorable. His PORTRAIT OF WILLIAM WALTON, reproduced in our pages, is one of his most successful works,—after having been exhibited at one of the annual displays of the Society of American Artists, it took an Honorable Mention at the Salon of 1887 and a bronze medal at the Exposition. In the galleries of the latter he was also represented by a portrait of the little daughter of Henry W. Poor, Esq., and of a handsome "California Lady," wrapped in a fur mantle.

BUT to return to our larger plates, and to the French painters—from whom it is impossible to stay away any length of time,—here is M. G. VICTOR GILBERT whose Muse haunts the *Halle*, the great Paris market, and finds her inspiration in long perspectives of dusky stalls garnished by rows of slaughtered beeves and game, scaly fishes and skilfully contrived vegetables. Sometimes, as in the present case,

she takes a comely vendor or customer, for her central theme; sometimes—as in one of his best pictures, the "Porteur de Viand, à la halle"—she suggests to her painter a group of strong market-men all heaving like Sisyphus to elevate the entire half of an ox to its destined hook. This painting, which figured at the Exposition, is the property of the Museum of Bordeaux. Another aspect, that of a corner of the fish market, catalogued but not exhibited, belongs to the Museum of Lille. The "MARCHÉ D'AUTOMNE," of our photogravure, was from the Salon of 1887, and received one of the Exposition medals of silver. The painter is Paris-



FRENCH SECTION.]

THE MUNICIPAL LABORATORY OF PARIS. FROM THE PAINTING BY F. J. GUELDRY.



FRENCH SECTION.]

THE DEFENSE OF PANTIN.

FROM THE PAINTING BY F. SCHOMMER.

born, and was a pupil of MM. Busson and Eugène Adan.

MM. CAZIN and VAN BEERS have already been noticed at length. The former's "ON THE MARNE" is one of the best of his works and is from the collection of M. Antonin Proust; the latter is, nominally, not French, but his "EMBARQUÉS," the frivolous couple in a boat, are as Parisian as the rest of his work. This was one of his larger pictures, and one of the most solidly painted,—there was a fine feeling of open air freshness, light and color in the mimic scene.

One of the handsomest and most decorative portraits was that of "MILLE. C. F. . . .," painted *en grande dame* sous Louis XV., by LÉON COMERRE. The youthful and handsome face and figure of the lady lent themselves exceedingly well to this translation, the color scheme was a very ingenious and distinguished arrangement of blues, of which the deepest and strongest tone was furnished by the base of the column in the upper left hand corner. This painting, from the Salon of



FRENCH SECTION.]

THE CLAQUE. FROM THE PAINTING BY JEAN BÉRAUD.

1885, had in it certain qualities of style which were lacking in the equally well-painted and rather more famous "Etoile" of 1882. The artist, a pupil of Cabanel and Prix de Rome in 1875, exposed three other portraits, some decorative panels and the "Silenus and the Bacchantes" from the Salon of 1883.

Another blue picture is the "CIRCE" of M. LOUIS CHALON, pupil of Boulanger and Lefebvre. This is from the Salon of 1888, and M. Albert Wolff, whom we have already had occasion to quote once or twice with disrespect as a gross Philistine misplaced as an art critic, thus disposed of it:—this is "a work of pure fantasy, in which everything is falsehood and convention. I do not say that a painter can not display a good deal of talent in such an invention, [it is well that he does not] but he leaves us cold; we do not experience any other pleasure than that given us by the curiosity of the subject; it resembles a spectacular apotheosis seen through the decorations of the front of the stage." The work with which he is comparing this unfavorably is one of those posing, sentimental military pictures, of which the French are so fond—in this case by Moreau de Tours—in which the survivors uncover and strike attitudes before a dramatic dead hero who clasps the tricolor to his breast. If the critic had chosen to insinuate that he did not consider M. Chalon's picture a very good piece of imagination, that he thought it rather theatrical than spiritual, that he did not quite see why he should dress his Greek myth up as a quasi-Hindu presentation, we might have agreed with him, but when he declares that these works of art which do not treat of the actual, realistic things of daily life leave him entirely cold and give him no other pleasure than that of looking at a curiosity—why, he proclaims that in his own little green-grocer's soul there is no speck of inspiration or imagination. No amount of knowledge of the

schools, or of the technical language of the ateliers, or of the science of literary style (of which M. Wolff has very little), can make a judicious art critic of a writer who believes in nothing that is not of his own day and hour. Fortunately, this writer is not always of this mind, and in other places modifies somewhat these uncooked opinions. M. Chalon has presented his court of the enchantress in a formal, decorative arrangement that is certainly original enough to entitle him to a good word, and his strange, bluish atmosphere is not a bad attempt to suggest that unreality from which we all came, towards which we are all going, and of which we catch glimpses every night in our dreams.

AS an example of really good military art, in which there is no posing at all but plenty of real fire and excitement conveyed in a curiously quiet and discrete manner, there was no better example in the whole Exposition than the mural painting of the "DEFENSE OF PANTIN," by FRANÇOIS SCHOMMER, an artist who is not excessively famous either as a painter of decorations or battles. Yet in this important example he has contrived to do both at once,—by a judicious use of smoke and dust he gets the necessary low-toned atmospheric effect, and without losing any of the spirit of the scene. His dust is everywhere, it veils the distances and tones down the foreground, it is sifted liberally on the shoulders and hats of his soldiers and on every convenient projection, and contributes greatly to the desired mellowness of quality. The battle was actually fought in March, 1814, and Parisian Marches are not apt to be dusty—but this is a detail. The typogravure plate gives half of the long decorative panel, executed for the *mairie* of Pantin and shown in one of the handsome little buildings devoted to the special exhibit of the city of Paris. This suburb of that capital, at the foot of the plateau of Romanville, was gallantly defended against the overwhelming hosts of the allies by the Boyer de Rebeval and Michel divisions of the Young Guard, commanded by General Compans. This section of the painting shows the reception of the Russian cuirassiers, "covered with grape and stopped by our bayonets," says Thiers, and the energetic response of Compans to the aide who brings him the order to fall back. The other section shows in the background the houses of Pantin, the march through the streets of a column of the defenders—the cocked hats and bell-crowns of the stout citizens and the helmets of dismounted dragoons mingled in the ranks with the tall shakos of the infantry, and a few artillerymen of the

Guard wheeling a smoking field-piece into position. The spirit of the scene is extraordinary, the figures are life-size, the General is the only one who gesticulates, but the spectator's blood is stirred as if by the rap of drums.

M. Schommer's other exhibits were confined to portraits, but the catalogue gave also his "Edith finding the Body of Harold," from the Salon of 1884 and in the Museum of Nîmes. He paints other figure subjects, such as an occasional "Orientale;" to the Salon of 1890 he sent



FRENCH SECTION.]

LA SALLE GRAFFARD. FROM THE PAINTING BY JEAN BÉRAUD.



FRENCH SECTION]

THE VIRGIN'S THREAD.

FROM THE PAINTING F. H. LUCAS.



FRENCH SECTION.]

THE INHERITORS. FROM THE PAINTING BY E. BULAND.

another panel, "L'Alsace," for the decoration of the mairie of Pantin. He was born at Paris, pupil of Pils and Henry Lehmann, and Prix de Rome in 1878.

Still another work in which the sensation of a great wave of human emotion is fairly conveyed is the great "CONQUERORS OF SALAMIS," by CORMON, which received the Medal of Honor at the Salon of 1887. Here everything contributes to the tremendous rejoicing,—the forward surge of the long line of chanting figures with the inevitable repetition of attitude, like beats in a march, the gay, running figures of the women in the foreground, and the cheerful blaze of sunshine and color over the whole scene. The painter has conveyed the sense of swift advance in his column by a repetition of the action of walking with bent knees which is one of the characteristics of his "Cain,"—in both works the long line slouches forward with surprising smoothness and speed. The color and light in this canvas are well disposed, notwithstanding its great size—the high light focuses in the centre on the blond woman hugging the helmet, and is carried along by the bright red of the old man's cloak and the dull red of the woman behind him with an idol. The dancers to the left are in rose pinks and yellows, and in the background, like a theatre decoration, are the purple hills and greenish blue sea spotted with white triremes. The correct Greek warriors of the old classical school have quite disappeared in this modern work aglow with life and light. The "Vainqueurs de Salamine," like the "Cain," is in the Luxembourg where they both remained during the summer of 1889 though they both appeared in the Exposition catalogues. On its walls, the painter was represented by four portraits, a study of flowers, the "Déjeuner d'Amis" from the Salon of 1885, and the great "Age de Pierre" from that of 1884. The frames of the latter two bore the award of *Grand Prix*. Of the "Stone Age"—also an immense canvas, imposing in its erudition tempered by artistic requirement—we hope to give, also, a photogravure. It dates from the Salon of 1884, and is the property of the Minister of Public Instruction and of the Fine Arts.

The painter, Fernand Cormon, Paris-born, and a pupil of Fromentin, Cabanel and Portaëls, was originally classed, rather vaguely, among the "younger Orientalists." As will have been seen, however,

his functions are much more varied. He began by painting an odalisque or two and the "Death of Ravana," (1875), which was bought by the Minister of the Fine Arts. Two years later he did the "Daughter of Jairus;" and his "Breakfast of Friends" is entirely modern. He was the second to win the Prix du Salon after its establishment in 1874, and was made officer of the Legion of Honor in 1880. Of all his works the "Cain" will probably remain his masterpiece; in this sombre scene there is a breath of the primeval tragedy.

M. FÉLIX LUCAS'S "FIL DE LA VIERGE" is of another order—*cliquant romantique*, according to some. It is a pretty, graceful study, principally in lilac; the virgin has fallen asleep over her spinning, and the swallows are plundering her wheel for their nest-building. On the horizon is an orange moon. The beauty of the situation is, that there is no moral. The painter's "La Délaissée," larger but no better, received a silver medal. This was a "souvenir of Venice," the front of a gondola slid on the scene and on its deck, extended at length, was the figure of a young girl all in white and surrounded by blossoms and palm branches. At her feet sat two Sisters of Charity; in the background was the pale silhouette of the *Salute*, and overhead was the crescent moon. The sentiment of the picture was no more robust than that of the other, and the general color scheme was not dissimilar. This is in the Museum of Soissons; the "Virgin's Thread" was from the Salon of 1888. The painter exhibited three other pictures, including two portraits; he was born at Rochefort-sur-Mer, and was, like Schommer, a pupil of Pils and Henri Lehmann.

"MARIAMNE," by MR. J. W. WATERHOUSE, A. R. A., is vouched for by the painter's countrymen as his best work, and, indeed, it presented itself with a confidence born of conscious merit to the numerous and heedless picture-gazers who knew only that in England there was a very famous painter of archaeological subjects, named Tadema, and another, almost equally famous at home but much less appreciated abroad, named Poynter. The latter was not represented in the Exposition; and the former, not worthily. Indeed, his long and ambitious composition, "The Women of Amphissa," was somehow irritating in its



FRENCH SECTION.]

A WEDDING DINNER, AT YPORT. FROM THE PAINTING BY A. FOURIÉ.



MARIANNE

pedantic accumulation of material that, as in so many of this distinguished compiler's works, refused to take on the right, elusive, indefinable quality. The authenticity of the details is beyond question (or, at least, has every appearance of being so—which, in a work of art, is the same thing); the marble is beautifully painted; but the *souffle* is missing. The ordinary, everyday criticism which was made by everybody that passed by, whether they stopped to look at this picture or not, was, that the girls were English and not in the least Mænades. The necessary quotation in the catalogue, to explain this antique story, was taken from "Daniel Deronda," who, in the second book

and the seventeenth chapter, bethinks himself of a passage of Plutarch. When the exhausted followers of the wine-god's procession fell asleep, it is recorded, in the market-place, the matrons of the town gathered around them silently till they awoke, and then offered them comforts and refreshments. On the very clean, but sufficiently hard, marble pavement the marvellously clean blond virgins are extended more or less uncomfortably; the fire of their orgies has all burnt out, or they reflect that the British matron is about to pass by, and even in their slumbers they preserve all the evidences of placid decorum. Here and there, such of them as the exigencies of the composition require, sit up properly and are served by the waiting matrons with very exactly defined bunches of grapes, sections of bread, and wine poured from archaic bottles. But the *souffle* is not there. It may be mentioned, that serious efforts were made



FRENCH SECTION.]

WINE. FROM THE PAINTING BY L. A. LHERMITTE.



FRENCH SECTION.]

THE MINERS' STRIKE. FROM THE PAINTING BY A. P. ROLL.

to secure the right of representing this painting in this publication, but the proprietor, Mrs. Thwaites, to whom the application was referred by Mr. Alma-Tadema, was unwilling.

Nearly opposite this Grecian episode was Mr. Waterhouse's large and serious representation of the wife of Herod the Great going to her doom. The aforesaid picture-gazer, going by his rules, very probably thought that this work was also by Mr. Tadema, because the subject was evidently from the ancient histories, and because he saw a great deal of white marble beautifully rendered. In fact, it might be said that it was the whiteness and excel-

lent quality of this marble that gave the tone to the picture, and by its very excellence infringed somewhat upon the more important interests, those attached to the somewhat obscure story and the slightly theatrical poses above it. In the very good painting of this foreground, especially of the lion with his gilded mane, and in the arrangement of its light and shade, it is that this work is held to surpass all the others of Mr. Waterhouse,—though most of them also reveal in him a curiously cultured, original and exceptionally well-trained talent. Queen Mariamne has had her story told before by historical painters, more often on the Continent than in England, but she is not a very familiar figure and most of the Parisian critics of the fine arts of the Exposition were completely unacquainted with her. It is to Josephus that we are indebted for what knowledge we have of her and her unworthy fate. She was “of the greatest comeliness, eminent for her beauty,” and of such dignity and nobility of mind, notwithstanding her imperious temper and “the too much of contention in her nature,” that her husband was quite beside himself with love and jealousy. When he went to the wars he even left private orders that, if he should fall in battle, she should be slain, to follow him. Unfortunately, this order came to the queen’s knowledge, and she, unappreciative of the compliment, conceived a fierce disgust for her too-exacting spouse, and was much too proud to conceal her sentiments. Upon this unhappy complication entered her mother-in-law, Alexandra, and her sister-in-law, Salome; “when Herod’s sister and mother perceived that he was in this temper with regard to Mariamne, they thought they had now got an excellent opportunity to exercise their hatred against her, and provoked Herod to wrath by telling him such long stories and calumnies about her as might at once excite his hatred and his jealousy.” It seems that the queen, who “wanted moderation,” had taunted them with their meanness of birth. The success of their low conspiracy was secured by the king’s wrath at the proud contempt with which his consort met his vague charges; “he kept no temper in what he said, and was in too great a passion for judging well about this matter. Accordingly, when the Court was at length satisfied that he was resolved, they passed the sentence of death upon her.” Herod is represented to have desired to substitute imprisonment for this hard sentence, “but Salome and her party labored hard to have the woman put to death, and prevailed with the king to do so; and thus



FRENCH SECTION.]

THE INUNDATION. FROM THE PAINTING BY A. P. ROLL.

was Mariamne led to execution. She went to her death with an unshaken firmness of mind, and without changing the color of her face, and thereby evidently discovered the nobility of her descent to the spectators, even in the last moments of her life. Thus died Mariamne." And the historian records with some satisfaction that temporary madness and a terrible illness fell upon King Herod.

The queen pauses, stately and erect, but casting a glance of reproach rather than of contempt on her husband, at the head of the steps that lead from the royal presence. Her golden chain and the gilded walls of the presence chamber repeat discreetly the high notes of the lighted foreground, to which the king's robe of dark red lends a warmer tone. The best figures are probably those of the bearded, Semitic judges in the background, the king's attitude of collapse, and Salome's of guilty consciousness, are a trifle conventional. Nevertheless, the sense of the situation is very well conveyed, there is a tragic pause in the air,

the accidents of names and dates of these particular personages matter but little and the most ignorant of this Idumean story may yet see very clearly that the matter here is of a proud woman sent unjustly to her death by a conscience-stricken tyrant.

Mr. J. W. Waterhouse was born at Rome in 1849, and is one of the very youngest of the Associates of the Royal Academy. His first exhibit on the walls of Burlington House was not till 1874, when he appeared with a good imaginative rendering of an old, old theme, "Sleep and his Brother, Death." "The two figures recline side by side on a low couch, beyond which are the columns of a colonnade open to the night and touched with moonlight. The interior is lit by a lamp, whose light streams on the foremost figure, Sleep, whose head hangs in heavy stupor on his breast, and his right hand grasps some poppies. By his side lies Death in dusky shadow, with head thrown back, and the lines of the figure expressive of easeful lassitude. At his feet is an antique lyre." As a poetical conception, this is as good as the best, and a young artist who began with such imaginings and with a much better technical equipment than generally falls to the lot of the London painters, might well be expected to distinguish himself. Up to 1883, Mr. Waterhouse exhibited at least one picture annually at the Academy, and in that year produced a work which attracted more notice than any of his previous ones,—the Emperor Honorius seated and absorbed in feeding his favorite pigeons and guinea-hens, the courtiers and the imperial messengers bowing and waiting unheeded. In 1884 he exhibited another crowded but successful composition, "The Oracle," a long, latticed interior, a brazen head, and a semi-circle of agitated women in loose Eastern draperies attentive to the words that fall from the lips of this interpreter of destiny. The following year his venture was scarcely so good, an uncomfortably foreshortened figure of



FRENCH SECTION.]

DR. PÉAN. FROM THE PAINTING BY GERVEX.

"St. Eulalia," lying at the foot of her cross in the miraculous snow that attested her innocence. The "Marianne" appeared in the Academy of 1887, and was the artist's only *envoi* to the Paris Exposition. The owner is Mr. W. C. Quilter, M. P.

M. BONNAT'S portrait of M. PASTEUR, "AND OF HIS GRAND-DAUGHTER, M^{LE}. VALLERY-RADOT," appeared at the Salon of 1886, and was one of many counterfeit presentments of that distinguished savant there shown. But it was generally considered that, in this instance, the famous Member of the Institute had lived to see himself distanced in his own particular branch of art by a much younger painter, M. Edelfelt. The Finnish artist had taken the trouble to paint his sitter in his laboratory, surrounded by the instruments of his researches, "in his habit as he lived," and had thereby secured what might be considered a more intimate rendering of the subject. M. Bonnat—possibly scorning such aids—had chosen to represent the domestic side of the man of science and introduced the little grand-daughter to touch our affections. In the matter of technique, this work was one of Bonnat's best, forceful, solidly modelled, living, surrounded by a sufficient atmosphere in spite of the very dark background and without that suspicion of dirtiness in the flesh shadows that mars some of his painting, as, for instance, the portrait of Mr. John Taylor Johnston in the Metropolitan Museum of Art. On the frame was a tablet recording the fact that the canvas was "*Offert à Mme. Pasteur par Mr. J. Jacobsen*," and the artist, being one of the judges, was *Hors Concours*. One of the best of the numerous renderings of M. Pasteur at this Salon was Paul Dubois's admirable bust.

Another of the triumphs of the younger men was that new-old version of "MATERNITÉ" by that GEORGE HITCHCOCK, born in the United States yet living in Holland, who made such a surprising début at the Salon of 1887 with his "Tulip Culture," afterwards seen in this country. In this admirable composition the painter—suddenly come into his fortune after even longer and more despairing strivings and waitings than usual—had rendered unflinchingly those blazing rectangular beds of tulips that constitute such an important portion of the suburbs of Haarlem and set in the midst of them, in full sunlight, the



FRENCH SECTION.]

A CLINIC AT THE SALPÊTRIÈRE. FROM THE PAINTING BY P. A. BROUILLET.



G. ST. CHOCOLAT, PH.

MATERNITY

figure of a woman who contrived to justify both herself and her surroundings. The next year he appeared with an "Annunciation," so-called, at least, in which he abandoned his positive reds and yellows for a luminous grayness that has ever since haunted him. In this canvas a peasant virgin, in a blue gown and a faint white veil, stood behind a bed of the tall white lilies that her archangel is supposed to have been partial to. Both of these works were shown in the Exposition, and with them the "Maternity" reproduced by our photogravure. Here the mother wears also a dark blue dress, but she is surrounded by an atmosphere of excellent softness and lightness that floods the pale gray sky, lights up the pale sand and the very tender grayish-greens of the herbage, and even splinters into a sort of splendor on the tow head of her little son. As to the sieve that is slung at her back behind her head, it is transformed into a veritable nimbus by this silvery air and light. The picture was much larger



FRENCH SECTION.]

THE WOMAN TAKEN IN ADULTERY. FROM THE
BRONZE BY JEAN CAMÉOS.



FRENCH SECTION.]

THE DANCE. FROM THE SCULPTURE BY J. B. CARPEAUX.

than the "Tulip Culture," and rather better than the "Annunciation," and was, in fact, one of the best paintings in the American galleries. The artist was born in Providence, Rhode Island, and was a pupil of Boulanger, Lefebvre and Mesdag, but, above all, of himself.

It is no longer the fashion for the poet or the painter to begin his work by an invocation to his "Muse," but these impalpable ladies still preside over the works of imagination—above a certain level of merit—and it is quite possible to distinguish their varying personalities by an inspection of the productions of their protégés. Mr. Hitchcock's *Genius*, for example, is not a "realist,"—under her inspiration he paints, very well, certain aspects that he sees around him but informs them with a distinctly decorative, faintly mystical, spirit that is only a modern, sophisticated edition of the fine old Romantic school. His "Annunciation" is an attempt to

render what Demont, for example, expresses with a most singular charm in his best works,—that is, it is a composition which pretends to be a simple, everyday arrangement of man and his environment but which is really charged with a more or less deep spiritual significance which the artist trusts his spectator will discover for himself, but to which he scorns to call his attention. This, as being sophisticated, is much finer, and much more in keeping with

the subtle modern age,—that age which is much too clever to be entertained by the frank and outspoken devices of its forefathers and the very schoolboys of which, as a late essayist puts it, would immediately pierce through the most cunning stratagems of Jacob or Ulysses. The Muses—or whatever they may call them—who preside over the labors of the realists have none of this *arrière-pensée*, neither decoration nor mysticism enters into their feminine composition,—excepting, of course, that they consider their public to be an intelligent one and that, when they have rendered their little scrap of Nature with absolute fidelity, the beholder will be one who would be capable of receiving some mental disturbance from their counterfeit, as he would from a view of the original, and not be a mere yokel who looks without seeing. Here is M. WERENSKIOLD'S "COUNTRY BURIAL," for example, one of the truest renderings of sunlight in the Exposition, like Claus's "Picnic." "It is impossible to concentrate in a bit of landscape," says M. Henry



FRENCH SECTION.]
AURORA. FROM THE MARBLE STATUE
BY DELAPLANCHE.



FRENCH SECTION.]
FORTUNE. FROM THE SCULPTURE BY
A. J. MOREAU-VAUTHIER.

Havard, "more truthfulness and more contemplation." The problem is, naturally, to paint the scene so absolutely true that, in the absence of any extraneous aids, such as attitudes and tears, the impression may be, *also*, of the dreadfulness of death. If one were inclined to be hypercritical, however, it might be said that M. Werenskiold's audience were impressed more by the cleverness of his technique than by the spiritual significance of his scene. But the Muse has been with him, and if we look long enough we



M PASTEUR AND HIS GRAND DAUGHTER

Cherchez la vérité

may feel the solemnity in spite of the sunlight. The painter received one of the *Grands Prix* of the Exposition; he is one of those Northerners who, as the French say, paint so well because they bring, to the unexceptional technical skill which they acquire in the Paris ateliers, perfectly fresh sensations and "a past quite exempt from formulas and prejudices." "Once it has been thoroughly demonstrated to them that, to reproduce Nature, it is necessary to regard her attentively, they bring to this so-difficult operation a freshness of sight unknown, in the same degree, to the people with a glorious past, happy enough to possess traditions and a school." This is probably as good an explanation as any. This artist, born at Vinger, Norway, lives in the Avenue de la Grande Armée in Paris, and his "Burial" is a part of the collection of the National Gallery of Christiania.

M. DELORT's military "SERENADE" is from the somewhat unsatisfactory exhibition of the "Aquarellistes" in their special building. "As for M. Delort," says somebody, 'his archaism continues to *not* serve him. *Il dégringole, décidément.*' 'Rest tranquil,' replies a friend, 'he will not fall far.'" This particular example marks a check in this descent, it recalls some of his earlier and better work, as the "Return from the Review," of the Salon of 1885, from which the figure of the Moorish drummer in the centre is taken, and is much better than a good deal of the *article de Paris*, both in oil and water-colors, which he has been producing lately. Charming and elegant, rather than robust, his talent has always been. Moreover, his method of water-color is that of his school which truly does not seem to have sufficient justification

for itself. Careful, finished, uninspired and not at all naïf, this well-regulated art has but little in common with the dash, the sketchiness and the experimental investigations of true water-color work. It rather sets up a formal competition with painting in oil in which it is fatally handicapped by the thinness of the medium. Most of the distinguished members of the "Société des Aquarellistes," MM. Vibert, Maurice Leloir, Max and Georges Claude, Dubufe *fils*, Paul Pujol, Adrien Moreau, Mme. Madeleine Lemaire, are of this mind; the sole concession that they make to their material is that they generally render a certain cheerfulness and lightness of subject. It would seem that they had all learned water-color work in the school of the fan-painters. M. Delort's handsome eighteenth-century scene was selected as one of the best and most interesting of these pictures; its science of arrangement and design render it peculiarly fitted for a black-and-white reproduction, and the carefulness of its execution becomes a virtue in the photogravure. His exhibit was limited to four pictures in this gallery; most of the other painters were represented by at least twice as many.

TO finish this scattering review of our selection, we return to the paintings in oil, in order to make a more dignified ending.

AUBLET's "AUTOUR D'UNE PARTITION" has already been alluded to;



FRENCH SECTION.]
CHARITY. TOMB OF GEN. DE LAMORCIÈRE.
FROM THE SCULPTURE BY PAUL DUBOIS.



FRENCH SECTION.]
LA JEUNESSE. FROM THE SCULPTURE BY H. CHAPU.



FRENCH SECTION.]
 PORTRAIT IN PASTEL. FROM THE PAINTING
 BY BESNARD.

it was first seen in the Salon of 1888. The handsome screen in the background is said to have been borrowed from that in Gérôme's atelier, and the pianist is M. Massenet; the composition has been called an ultra-Parisian rendering of "Apollo surrounded by the Muses." M. EDMOND PETIT-JEAN'S view in the streets of VORAY, in the department of the Haute-Saône, is one of the five examples of that serious and conscientious landscape painter. In his canvases, the absence of any very deep or high inspiration is replaced by a faithfulness of rendering that seems to subordinate the personal note entirely. That given in our typogravure plate is seen in a gray day, with a very good clear atmosphere; the walls are yellowish gray and the roofs reddish gray, with two or three high accents of red in them. A view in Liverdun, Lorraine, showed, on the contrary, a sunny village street; "Un Hameau, Franche-Comté," represented some more of these gray and red dwellings, perched, this time, on the steep banks of a little stream.

The latter canvas belongs to the Museum of Amiens, and another exhibit to that of Cherbourg; the owner of the

"Voray" is M. Vattine-Hovelacque, who first saw it in the Salon of 1887.

LOUIS DAVID'S real *chef-d'œuvre*, the great "CORONATION" of Napoleon, made an imposing centre in one of the outer galleries of the Beaux-Arts devoted to the Retrospective exhibition. It is known that the painter esteemed but little those of his works—few in number, the portraits, the "Marat" and this official canvas—in which his sincerity and "fidelity to the thing seen" overcame for the moment his academical ideals. In the "Coronation," as has been said, there are evidences of skill in the rendering of the diffused light and even a judicious arrangement of color, which are not shown in his pseudo-classic machines. The photogravure plate gives the central group and all the more important portion of this immense canvas, the official title of which is, "Sacre de l'Empereur Napoléon I^{er} et couronnement de l'Impératrice Joséphine, dans l'église Notre-Dame-de-Paris (2 décembre, 1804)." In the first year of the Empire David was made painter to the Imperial Court, and was commissioned to execute four great Napoleonic pictures, the "Coronation," the "Distribution of the Eagles," the "Enthronement of the Bishops of Notre-Dame," and the "Entrance of



FRENCH SECTION.]
 PORTRAIT OF COQUELIN IN THE ROLE OF CRISPIN. FROM
 THE PAINTING BY E. FRIANT.

THE SERENADE



THE SERENADE

James Watson del.

Napoleon into the Hôtel de Ville." He executed the first two only, and they have long occupied wall spaces in the galleries of Versailles, but the "Coronation" recalled itself so favorably to the popular appreciation at the Exposition that it has since been proposed to find a place for it in the Louvre. It is in every way superior to the "Eagles," which contains such irrelevant returns to the antique ideals as the figure of an officer of the Guard in the attitude of John of Bologna's "Flying Mercury," or something like it. The account which Delécluze gives of the official inspection of the first picture is worth quoting:

"After four years' work by David, four years of intense interest on the part of artists, court and people, that artist announced (1808) to Napoleon that the 'Coronation' was ready for inspection. Napoleon, the Empress and all their family, the officers and ministers of the Court, preceded and followed by music, advanced to the Church of Cluny to judge of the work. It represents Napoleon standing, already crowned, and holding a crown ready to place on the head of Josephine, who kneels upon a purple velvet cushion. In a chair behind them sits the Pope, behind him maids of honor, cardinals and officials. Fourteen figures in all, among them the ambassador of the United States, complete the painting of thirty feet in width. The living Court was arrayed in front of it; Napoleon, with uncovered head, for half an hour walked up and down examining all the details; David and his assistants waited in suspense. At last, with his eyes still on the picture, Napoleon said: 'Well done! Very well done! David, you have divined all my thought. You have made me chivalrous, a French knight. You transmit to the ages to come the proof of the affection which I wish to have for those who share with me the burdens of government.' Josephine approached as David listened, and Napoleon turned to David and said in a loud voice, with a slight inclination of the head and the motion of raising the hat: 'David, I salute you.' The artist replied: 'Sire, in the name of all artists, happy that I am the one to whom it is addressed, I receive the salutation.'"

In his exile in Brussels, towards the close of his life, the artist painted a repetition of this picture, for this country. Nine of his works, in all, were shown at the Exposition, among them the unfinished portrait of Mme. Récamier already noticed in this publication. Excepting a study for his "Serment du Jeu de Paume," all the other examples were portraits, several of them—as that of Michel Gérard, member of the National Assembly, in the bosom of his family—very striking in their contrast with the style of the "Leonidas" and the "Sabine Women" in the Louvre.

The long list of photogravure plates may be closed with an example of that lively Roman-Spanish



SWEDISH SECTION.]

THE GLEANERS. FROM THE PAINTING BY HUGO SALMSON.

school that makes so much more of an effect in modern picture galleries than in grave lexicons, like M. Siret's. Even the academical historian will however, in course of time, turn from the contemplation of, e.g., Professor Vera's unreasonable Roman soldiers checked in mid-assault by the spectacle of the blood-drinking Numantian matrons, to the more frivolous street and café scenes of the younger men. SENOR JOSÉ JIMENEZ Y ARANDA is one of the latter, his works have already considerable notoriety, and in this country some important examples have been seen,—at the sale of the collections of A. T. Stewart, Mrs. Morgan, and on other occasions. At the Exposition he was notably prodigal of his contributions among his parsimonious compatriots,—five paintings in oil and seven in water-color and gouache. Among the former was the "Party of Chess" of our plate, one of those restorations of an ancient epoch that is probably more hopelessly irreverent than was the period itself. Even the grave contestants in the left foreground have the air more of baritones in a well-groomed light opera than of respectable citizens taking both themselves and their time—knowing no other—seriously. It is perhaps worthy of note, the conspiracy which the, minor painters, we will say, seem to have entered into among themselves against the eighteenth century,—excepting in the actual business of The Terror, Voltaire's grin seems to be the only mental attitude to be taken. And yet black Care must have gone about freely, even among the smart speech and the *pimpant* uniforms. But if we, ourselves, may be amused by cheerful mendacity concerning our ancestors, so much the better, and Senor Aranda is entitled to his laurels. Some of them, in the shape of medals, he has gathered at Munich and Paris, in 1883 and '82, he was born in Seville—not so recently as his pictures would seem to indicate—educated at the Academy of Fine Arts of that city, and lives in Paris.

SINCE the close of the Exposition the growing dissatisfaction with the products and the management of the great national establishments of the Gobelins and of Sèvres has found official expression, and



AMERICAN SECTION.]

SOUVENIR DU JAPON. FROM THE PAINTING BY EUGÈNE A. LACHAISE.



WARREN, OLD, MEX

A COUNTRY BURIAL

Barre, photograph

their gradual suppression has seriously been proposed in the Corps Legislatif by a member, the President of the Chamber of Commerce at Lyons. "Our national manufactures," he said, "have become, to tell the truth, national superstitions. They have only a bad influence on current fabrication and the taste of the nation, because they offer for our admiration works without soul, which show mere precociousness, knack and patience, and because, besides, they are generally conceived in opposition to all the laws of decoration." Some of the criticisms which were excited by the two great exhibition pieces of the Gobelins have been alluded to in the preceding pages. Much of this disfavor, however, is due to the work of the painters who have furnished the originals for the workman to reproduce, and of the technical and artistic skill of the latter, even when misguided,



AMERICAN SECTION.]

EVENING BY THE LAKE. FROM THE PAINTING
BY WILLIAM S. ALLEN.

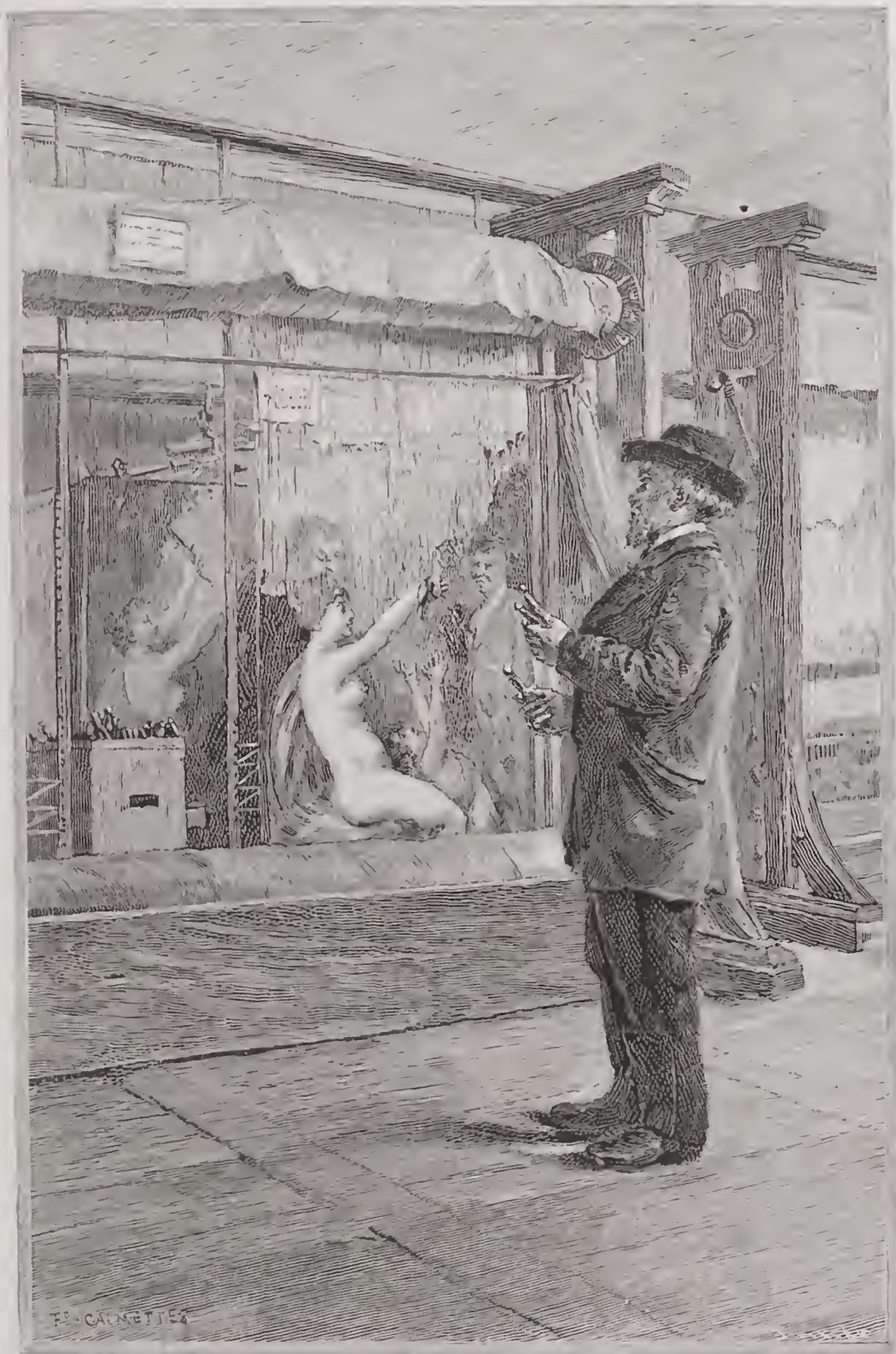
there is but little question. Generally, he has been permitted to remain somewhere within the limits of his trade, but occasionally he has been pushed into a too-close imitation of the work of the painter's brush, and with disastrous results. Towards the middle of the reign of Louis XV., in 1748, the animal painter, Oudry, director of the manufactory at Beauvais and of the Gobelins, endeavored to cause his paintings to be reproduced by the tapestries in their exact details and modellings. The great number of delicate shades required for this imitation were not all within the limits of the dyer's skill and, though the facsimile produced remained but a feeble copy of the original, the lighter tones speedily faded and brought the work to comparative ruin. The result of the innumerable experiments which have been made in the laboratory of the Gobelins has been to reduce the number of perfectly reliable dyes to a very short list. Three plants, woad, madder and indigo, give yellow, carmine and blue; the cochineal insect furnishes red; iron, the shells of some nuts, and a few acids complete the resources. Yet from these the director of the dyeing department, the centennarian Chevreul, succeeded in composing a chromatic prism containing 14,420 different tones. His method was very simple, the prismatic image giving the simple colors, the fractions of the white ray of light, was thrown on a circular table. This was sub-divided into 72 shades, in such a manner that there were 23 variations between the red and the yellow, 23 between the yellow and the blue and 23 between the blue and the red. Each of these shades is divided into 20 tones, gradually degrading from the black which is at the circumference to the white which is at the centre of the circle, giving in all 1,440 tones for the first chromatic circle, without any admixture of black. Each group of 20 tones of one shade may be called a gamut. If each of the tones of this circle is now darkened uniformly with a normal gray, that is to say, the gray of the black which represents a shadow entirely deprived of color, we shall have a second circle, darkened by one-tenth admixture of black; a third circle is composed by adding to each two-tenths, a fourth by adding three-tenths, and so on to the last in which they are dulled by the addition of nine-tenths of black. By adding to the 14,400 tones thus produced the 20 tones of the gamut of the normal gray, we arrive at the grand total of 14,420 separate tones, and all of these, classified, ticketed and numbered, may be found in the store-rooms of the establishment, the wools carefully preserved from light, moisture and dust. Before

commencing his work, the weaver decides as to what colors he will need and selects them from the stores, but he is constantly obliged to go in search of new ones overlooked in his first estimate. At the completion of his task, he returns the unused spindles, but as these are necessarily somewhat the worse for usage they are not restored to the original stock but classified in another room, being much too valuable to throw away. All the wools delivered to him are weighed, and he is credited with the weight of those returned, and at the end of his work the completed piece is weighed that the accounts may tally.

The Gobelins manufactory is the only one in which high-warp looms are still used, and the difficulties attending this fabrication are such that from twelve to fifteen years are required to train a skilled workman. The looms at Aubusson are all low-warp, and though those used in the manufacture of the carpets of the Savonnerie, at the Gobelins establishment, are high-warp, the method of fabrication differs entirely, the process being, properly speaking, that of making velvets. In the high-warp (*haute-lisse*) looms, the two cylinders are placed vertically; and in the low-warp (*basse-lisse*) looms, they are parallel to the ground. Round one of these cylinders is rolled the warp, and round the other, the web as it is completed. Low-warp tapestry is made in smaller pieces, so that more seams are required in large hangings, but only a skilled eye can detect the difference between the two kinds in the completed work.

The warp, on which the tapestry-worker weaves his colored threads, and which is to disappear completely under them in the finished piece, is formed of cotton, but was formerly of wool and some-

times of silk. It is generally composed of four or five yarns twisted together, and must be perfectly smooth. When stretched between the rollers it is divided into two leaves which are kept apart by a thread passed alternately between the threads of the warp and by a glass tube, two or three centimetres in diameter, called the *baton de croisure*, or crossing stave. The threads are laid alternately on either side of this baton; the workman, who weaves on the wrong side of his tapestry, is enabled to draw the front threads towards him by means of a pole called the coat stave, to which are attached each of these threads by means of little rings of fine cord, called coats, or *lisses*, or *lices*. By drawing on these lisses the workman is enabled to cross the warp and the woof when he passes the spindle, and thus secure the complete covering of the warp with the colored threads. The woollen thread for the woof is wound on a wooden shuttle, called a broach, or a flute. For the best tapestry only English wool is used, by preference that which comes from Kent. During the seventeenth century the exportation of this wool was



A GOBELINS LOOM.



J. L. DAVID, PINX.

CORONATION OF THE EMPRESS JOSEPHINE.

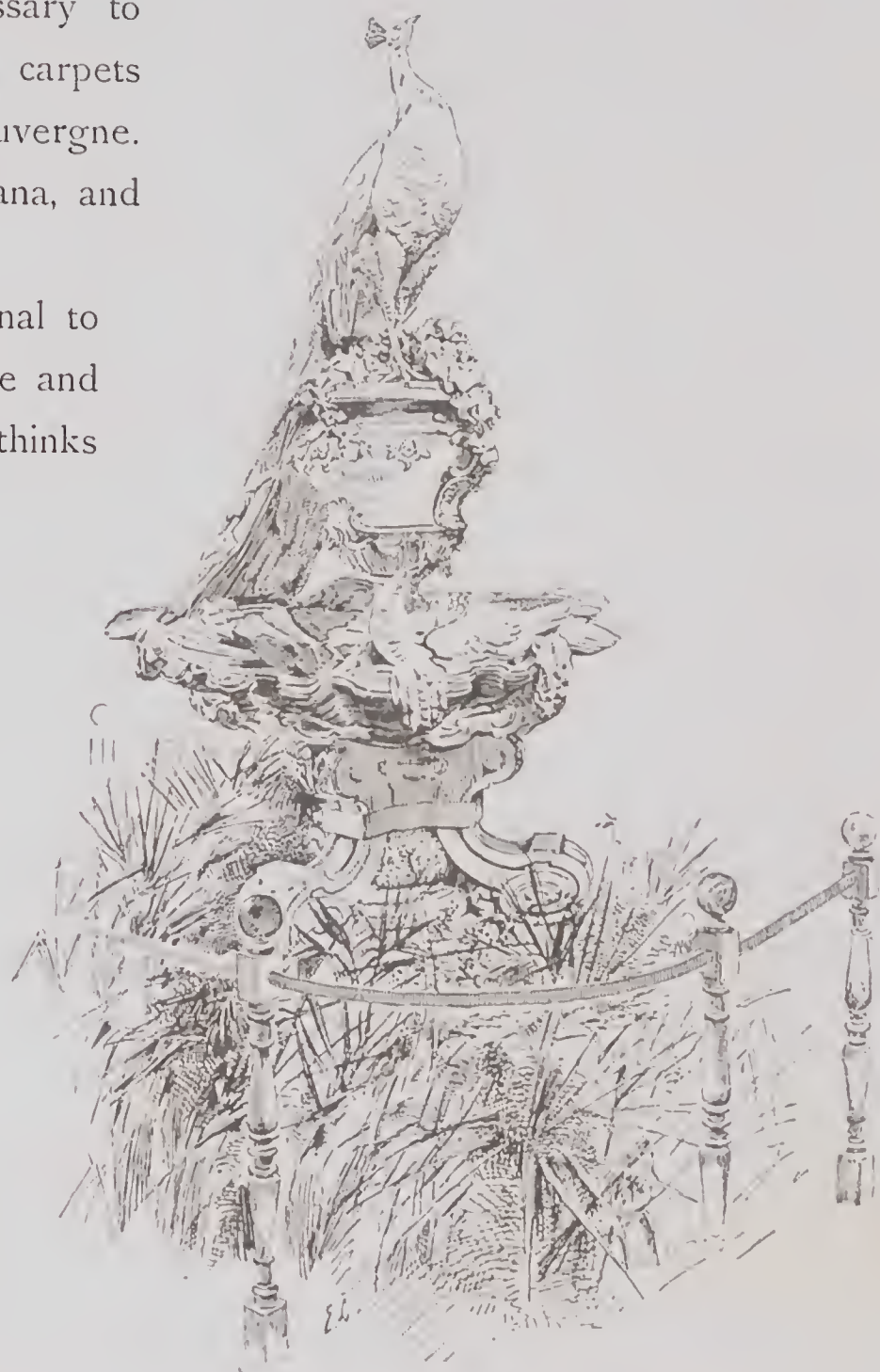
Barre Philadelphia.

forbidden under penalty of death, and it was necessary to smuggle it into France. At Aubusson and at Felletin carpets are made with the native wool, that of Limousin and Auvergne. The cotton of the warp comes from Cayenne and Louisiana, and is manufactured in France, principally in Normandy.

The workman transfers the principal lines of his original to the threads of the warp from a tracing which he has made and then, selecting from his stores of colors that which he thinks necessary, begins his work at the bottom. Fastening one end of his colored thread to one of the threads of the warp at the left, he passes his shuttle through to the right, separating the front and back threads of the warp with his hand so that only the front threads are covered by the color at one pass, and the back threads at the return. This passing and return of the shuttle forms what is called two shoots or a course, or a *duite*. The colored threads he carefully presses together with the point of his spindle. When he has made a certain number of *duites*, one above the other, he strikes the woof from top to bottom with a heavy comb of ivory, the teeth of which penetrate between each thread of the warp so that it becomes completely concealed by the woof. When he desires a different color he drops

and leaves hanging the spindle with which he has been working, on which the wool is retained by a half hitch, and takes up another. Not only does he work behind his loom, so that to see his completed work he is obliged to come around in front of it, but his model is placed behind him, so that he has to turn around to see it. His tracing can only be made on the warp in sections, and as his work advances he is obliged to roll it up on the lower cylinder in order to bring the part worked on to the level of his hand. Much of his completed piece is thus invisible to him and it is necessary for him to trust to his memory in great measure to preserve the harmony of his tones. Unlike the painter he finishes as he goes, centimetre by centimetre; no retouching or alteration is allowed to him; in his dry and unyielding material he is obliged to reproduce all the variations of tones which that artist has secured by the innumerable tricks of his brush in the moist color, and, to complete his discomfiture, he is not even allowed, frequently, to follow his model exactly. Under the obligation which the management of this establishment seem to think is laid upon them, all the tones must be forced a little unless those of the original are of the brightest, and even in the reproduction of a modern painting, such as the "Nymph and Bacchus" of Lefebvre, shown in our illustration, the unhappy tapestry-worker is compelled to illuminate the backgrounds, to warm up the carnations, to polish up the lights. The most difficult part of his difficult work of interpretation lies in the transition from one tone to another and from light to dark. By simply placing the colors in juxtaposition he would arrive at the effect of mosaic, and to avoid this hardness he uses a method of hatching with approximate colors. The old tapestry-makers only used hatchings with one tint, but there is now in use a system of working with two tints, invented by Deyrolle under the First Empire.

A skilful worker at the Gobelins only produces on an average twenty-eight square centimetres a



WHITE PEACOCKS IN SÈVRES WARE.

day, about four-fifths of a square metre, something less than a square yard, in a year of 300 working days. Each square metre costs the State, on an average, a little over 2,000 francs for the workmanship alone, and when to this is added the cost of the material and the general expenses, about 120 per cent., the price of the finest examples is frequently brought up to 5,000 francs the square metre. Formerly, when gold and silver threads were extensively used, the cost of the material was much greater than at present.

In spite of the high price of these tapestries it has frequently been proposed to offer them to private purchasers, even at the risk of introducing certain dangerous innovations in the official traditions of the establishment. During the Revolution, the minister, Roland, entertained this proposition, but under the conditions that the standard of the works produced should be lowered so as to bring them within the reach of private purses. The restriction of the fabrication to official uses has not been without serious disadvantages under the numerous changes of government which France has enjoyed. The breaking out of the Revolution caused the suspension of work on all the pieces that had been commenced under the monarchy, the Empire interrupted the Revolutionary manufactures, and the Restoration took down from the looms more than forty hangings destined to commemorate the Imperial cycle and which remain forever unfinished. The present Republic, wiser in her generation, has renounced this political symbolism, so that when her turn comes, it is to be hoped that the work at her looms may not be interrupted.

The ancient royal manufactory of carpets is continued at the Savonnerie, which derives its name from a soap factory, on the hill of Chaillot in the buildings of which it was first established. It has alternately been separated and united to the manufactory of the Gobelins under different régimes, but it now draws definitely towards its extinction. For the last thirteen years it has received no new pupils, and its looms become vacant one after the other. The perfection of its workmanship has been charged with this decline,—not content with the proper traditions of their art, the workmen of this atelier have covered their carpets with such intricate and handsome designs, they have given to them such a lustre and splendor of surface, that it is no longer tolerable to tread them under foot. On some of the pieces shown in the Exposition the heads of the figures rose to the height of nearly an inch. But transferred

to the walls of apartments and used as hangings, these stuffs became impracticable because of their great weight. The portières and carpets of Eastern make, those of Turkey and Tunis, excel in suppleness of fabric those of the Savonnerie, as they do in a certain regularity of workmanship.

The dates in the history of the Gobelins may be briefly given. Among the various small colonies of Italian and Flemish skilled artisans which Henri IV. imported into France, "*pour ôster l'oisiveté de parmi ses peuples, pour embellir et enrichir son royaume,*" one of them was established in 1603, in a house in the Faubourg Saint Marcel, where for more than two centuries a family of dyers in scarlet, had been established. The name of the family, which came originally from Rheims, was Gobelin, and they had selected this site because the waters of the little stream, the Bièvre, were the best that could be obtained for their dyeing. The manufactory of carpets *point de Turquie*, also established by Henri IV. in the galleries of the Louvre, afterwards became the Savonnerie. In 1662, under Louis XIV., was founded the "Manufacture royale des Meubles de la Couronne," by incorporating with the Gobelins tapestry establishment a complete manufactory of decorative art, embroidery, jewelry, mosaic-work, wood-carving and bronze-work. At the head of this manufacture,



VINTAGE VASE.



FRENCH SCENES.]

VORAY (HAUTE SAONE).

[FROM THE EXHIBITION BY J. H. H. H. H.]

under the title of superintendent, was placed the artist Le Brun, under the directorship of the minister Colbert. In 1694, the general distress caused the king to close the establishment, but three years later the Peace of Ryswick enabled him to re-open the workshops. The Revolution spared them, notwithstanding the objurgations of Marat who declared, in 1790, that the Gobelins cost "100,000 crowns annually for one knows not what, unless it be for enriching swindlers and plotters." Work, however, was frequently suspended owing to the want of money. The list of directors and administrators of the establishment, since Le Brun, includes many distinguished names of painters, architects and engineers, and that of the principal series of tapestries that have issued from its looms is both long and imposing.



LE BRUN and Colbert were the founders of that Royal Academy of Painting and Sculpture from which the establishments of the Gobelins and of Sèvres derive their traditions, and the confirmation of which by the Parliament of Paris, the 14th of May, 1664, is still styled the "Grand Restauration." From that date the Academy assumed practically the functions of a State department, and its history became "inseparably connected with the work of government in France." The pupils in the great national schools on the Bièvre were trained in the same principles as the young painters and sculptors in the Academy schools, and the connection thus set up, once for all, between the arts and industry is still maintained. In the Sèvres manufactory, certain indications are to be observed of a definite

progress towards new technical and artistic triumphs which may have their effect in staying the tide of sweeping condemnation already alluded to. Chief among these are the improvements made in the manufacture of two of the four divisions into which the exhibits of this great atelier were divided in the Exposition catalogue, the *Porcelaine tendre nouvelle* and the *Grosse porcelaine*. The fabrication of the *porcelaine tendre* of the last century, to which the manufactory of the Sèvres owed much of its popularity, was so imperfectly understood that it was attended with innumerable accidents, catastrophes and disappointments; it was impossible to obtain vases of a greater height than sixty or sixty-five centimetres, and these were always in two or three pieces, and the glaze was not durable. These defects led to its complete abandonment, during a period of more than sixty years, and it was not till 1860, that it was again undertaken, but with slight success. Under the administration of M. Théodore Deck, and notwithstanding the comparatively brief period of time allowed him before the opening of the Exposition, this manufacture has been revived, the secrets of its technique re-discovered or invented, and a number of samples produced which, if not quite equal in point of milky softness of color to the best productions of the time of Louis XV., are yet accepted as admirable *pièces d'essai* by such authorities as M. Edouard Garnier. One of these, the "VASE DE LA VENDANGE," by M. LEGRAIN, is shown in our illustration.

In the *grosse porcelaine*, of which some examples were exposed for the first time under the central dome, M. Deck had proposed to himself and his workmen the solution of another problem. Here the aim was to obtain, if possible, a paste which should be more solid than that of the ordinary porcelain, or of delf ware, and which should be able, like the *grès*, to resist the variations of temperature while, at the same time, it should possess sufficient plasticity to permit the workman to model his decorations freely, directly upon the piece. In some of these first samples shown the glaze lacked somewhat in transparency, and in others it had been somewhat too fluid and had run in drops in certain places, but these defects were those inseparable from first essays in a comparatively new art.

The fine GROUP OF PEACOCKS, shown in our second illustration, was executed in *biscuit de porcelaine*



AMERICAN SECTION.]
 PORTRAIT. FROM THE PAINTING BY J. CARROLL BECKWITH.

nouvelle, and made an imposing centre piece in the long array of the special gallery of the Sèvres exhibit, but there were not wanting protests against this employment of the material for such purpose. For a sculptural group of this importance, it was held, the *biscuit* was but a poor rival of the marble—its hard, glittering, *moulded* surface being but an unworthy substitute for the mellow, translucent texture of the stone in which the artist can leave the character, the freedom, of his individual touch. Even as a *tour de force* this particular group had no particular reason for existence, it having been composed of several portions united together by a sort of mastic or cement. It was intended to decorate the vestibule of the palace of the Elysée, and the model was the work of the sculptor Cain.

The establishment of a great porcelain factory in France, to save the realm the large sums of money annually expended for the purchase of Dresden ware, was, as is well known, the work of that enterprising lady, Madame de Pompadour. But the manufacture of French porcelain did not originate in Sèvres, but with the Chicanneau family, proprietors of the Fayence works at St. Cloud. About 1695 they are thought to have made the discovery of soft porcelain, fifteen years anterior to that of hard porcelain by Böttcher

in Germany. The methods of the Chicanneaux were carried on by Réaumur, Macquer, and others, and the minister of Louis XV. set up a laboratory at Vincennes under the charge of two workmen who offered to sell him the secrets of the St. Cloud establishment, but were unable to do so. Charles Adam, the sculptor, brought with him on his return from Berlin some samples of the Saxon porcelain which excited the admiration of Mme. de Pompadour, and under her encouragement the manufactory at Vincennes was re-established, under the nominal proprietorship of Adam. In 1753 the king took a third interest in the expenses of the establishment, and granted it the title of "Manufacture Royale de Porcelaine de France;" three years later it was removed to Sèvres, and in 1760 Louis bought the establishment from the company and became sole proprietor, with M. Boileau as his director. No other description of porcelain was produced except the *pâte tendre*; the secret of the hard porcelain which had been manufactured in Saxony for sixty years was purchased by M. Boileau but rendered useless for want of kaolin. The accidental discovery of this substance in great abundance near Limoges, in 1765, and also of pure white felspar (petuntse), led to the production of the Sèvres hard porcelain. The celebrated "Musée Ceramique" of the establishment was originated under the administration of M. Brongniart, and Louis XVI. obtained from M. Dénon a rich collection of Greek vases to serve as models to lead the royal designers back to purer and simpler forms than the extravagant styles of the preceding reign. The distinguishing marks of Sèvres porcelain have been changed with almost every form of government since Louis XV.; the present mark was adopted under the Revolution of 1848 and consists of an "S" and the years of the date inclosed in a parallelogram, thus [S 48].



PORTION OF THE SÈVRES EXHIBIT.



DESIGN BY F. E. EH RMANN.

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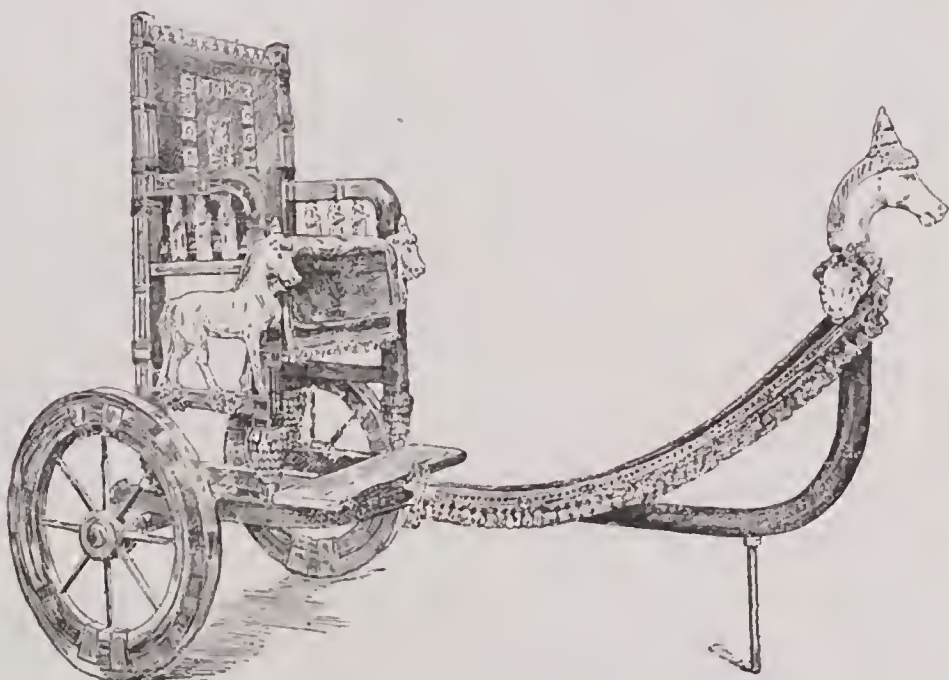
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